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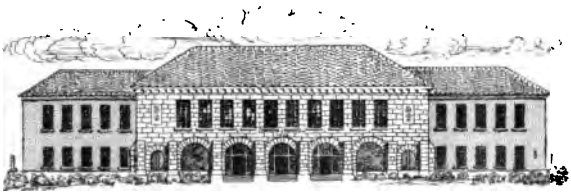

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LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

BY

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DEPARTMENT OF EDUCATION
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TO THE TEACHER

In this book our constant effort has been to coöperate with you.

Your aim in teaching English is to enable the child to think and to express his thought in clear, exact, and effective language. Our aim is to suggest materials and methods suited to different types of children in different parts of the country, which will aid you in working out your problem — one of the most difficult and important problems in the world.

Instead of discussing in a preface the content of the Primary Book, we have tabulated it in the Analytical Surveys of Contents (pp. vii–xvi). These show by grades the different types of work; the lesson materials; the distribution of different kinds of composition work, both oral and written; the details of correct form and usage studied and practiced.

As classes in the same grade differ widely in their working power, the content of a lesson will sometimes be found too much or too little for a particular class. To meet this difficulty, the lessons have been subdivided into numbered paragraphs, each with its heading. This device, with the aid of the Additional Exercises (pp. 180–182), will enable the teacher to shorten or to extend a lesson according to the needs of each class.

The Material for Teachers (Appendix, pp. i–xxii) not merely suggests methods of developing subject matter and projects, some of which you may be interested to try, but also furnishes supplementary stories and references. It is referred to, as needed, by index numbers attached to the headings or text.

The fundamental ideas on which the series is based may be summed up as follows:

1. Supervised Study, to teach the child how to use his mind.

2. Inductive treatment of new subjects, to establish an active state of mind and the habit of observing and reasoning.

3. Class Talks, in which the teacher merely suggests and guides, to train for the working out of democratic ideals.

4. Short Talks by individual pupils, aided by the constructive criticism of the class, to train in the organization of material in the presence of an audience.

5. Use of materials (literature, pictures, and subjects related to the pupils' environment and activities) designed to stimulate interest, to awaken ideas, and to create a sense of ethical values.

6. Games and jingles in which pupils are led by interest and amusement to the repeated speaking and hearing of correct idioms and sounds.

7. Progressive correlation between English and other studies, and between school work and life at home and outside, to show the direct bearing of language upon other activities.

8. Continual use of oral discussion and composition to prepare for written composition.

9. Daily practice in the correction of work, both oral and written, by pupils themselves, taking three forms: correction after an interval by the individual pupil; suggestions for improvement by another pupil; and suggestions for improvement by the class. Exercises of this kind, planned for every lesson, had to be omitted for lack of space, but suggestions are given occasionally and the method is explained in the Material for Teachers (pp. i–ii). The effect of carrying it out consistently will be rapid gain by the pupil and rapid decrease in the drudgery of correction by the teacher.

10. Minimum of formal knowledge and maximum of practice. Continual informal review of a small number of essentials, each year; the reëstablishment of fundamental principles on a deeper and wider basis of understanding each successive year; and the use of fresh materials and methods for the retaining of that vital interest without which no amount of study or practice is profitable.

ACKNOWLEDGMENTS

In preparing this new series of Lessons in English we have received from many experienced teachers invaluable aid in the form of criticisms, of suggestions, and of experiment with different types of work. More particularly our thanks for detailed constructive criticism and for the testing of many lessons by practical trial in school are due to Mrs. May Bumby Severy of the Wisconsin State Normal School and several teachers in the Milwaukee Public Schools, to Prof. L. V. Cavins and his associates in the School of Education of the University of West Virginia, and to Miss Jessie E. Black, principal of the Perry School, Chicago. To Miss Nina Leubrie, formerly of the Francis Parker School, Chicago, we are indebted for help of many kinds on Book I. To Mr. Don C. Bliss, superintendent of schools in Montclair, N. J., and to Miss Catherine A. Dole of Lebanon, N. H., we are under obligation for many helpful suggestions and criticisms. To Mr. E. C. Noyes, assistant superintendent of schools in Allegheny County, Pennsylvania, our indebtedness is greater than we can easily express. Of books of this sort it may truly be said that they are not so much written as worked out and rewritten. Mr. Noyes twice read our manuscript while it was in the formative stages, each time giving us much valuable criticism and making many fruitful suggestions. Finally, we have profited by the criticisms of the unknown critics who, at the suggestion of the publishers, read the proof sheets of both volumes.

We are under obligation for permission to use copyright selections and pictures from several sources; in particular, to Charles Scribner's Sons for Herford's "Elf and Dormouse"; and to Houghton Mifflin Co. for Abbie Farwell Brown's "Friends," "The Postman," "The World in a Mirror," and "Clothes."

ANALYTICAL SURVEYS OF CONTENTS

SECTION I

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Section II: As in Part I, except that for lack of space, fewer of these questions and hints are printed.

See Preface *and* Material for Teachers, pp. 1 ff.

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A. Oral Work

1. Group Work

1 (1); 3 (1); 4 (1); 6 (1); 7 (4); 9 (2); 10 (1); 11 (1, 2); 14 (1); 15 (1); 17 (1); 18 (1); 19 (1); 20 (3); 21 (1); 22 (1, 2); 25 (1); 26 (1); 27 (3, 4); 29 (2, 4); 31 (1); 35 (1); 36 (1, 5); 37 (2); 38 (2); 39 (1, 3); 41 (1); 44 (1, 2); 45 (1); 46 (1); 47 (2); 48 (2, 3); 49 (2); 50 (2, 3); 51 (3, 4); 52 (2); 53 (1, 2); 56 (1); 57 (1); 58 (1); 59 (1); 60 (2, 3); 61 (1); 62 (2); 64 (1); 65 (2); 66 (1, 2); 68 (1); 69 (2); 70 (1); 71 (1, 2); 72 (2); 74 (2); 76 (1)

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c. Games for Correct English 18
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3. Oral Study (of principles and thought content, frequently combined with Board Work)

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For analysis of WRITTEN WORK on a different principle, see III. *B.*

II. Survey of Basic Material for Lessons

A. CHILD INTERESTS AND OCCUPATIONS

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Blowing Bubbles, Frontispiece; The Sewing Lesson (1); Hares (4); The Contented Old Woman (9); The Fox and the Crow (13); The Cat Cousins (21); The Foxy Fox (27); Bird Tables (29); Mount Vernon (31); Snow in Town (48); The False News (55); Bird Houses (58); The Lost Fisherman (60); Bathing the Elephant (68); Children and Dog Digging Potatoes (72)

III. Distribution of Work in Composition

A. ORAL WORK

1. **Making up or Retelling Stories**

1 (1); 4 (2); 9 (1); 10 (2); 13 (1–3); 23 (2, 3); 26 (1, 2); 27 (2); 40 (2); 49 (2, 4, 6); 54 (2); 56 (1); 60 (2); 65 (1, 3); 68 (2); 72 (1); 73 (2); 74 (3); 76 (2)

2. **Making up Plays and Dialogues**

10 (1); 27 (3); 41 (1); 50 (3); 53 (2); 74 (2)

3. **Explanation**

4 (1); 6 (1); 7 (2); 19 (1, 2); 26 (1); 27 (2); 29 (3); 33 (1); 35 (1); 37 (1, 2); 38 (2); 40 (2); 48 (2); 49 (2, 3); 53 (1); 54 (2); 58 (14); 59 (1); 60 (2); 61 (1); 62 (2); 64 (1); 66 (1); 68 (1); 69 (1); 71 (1); 72 (2, 4); 76 (1, 5)

4. **Description**

14 (1); 20 (2); 21 (1, 2); 22 (1); 23 (3); 36 (1); 48 (2); 49 (2); 57 (1); 58 (2); 60 (1); 66 (1); 68 (2); 69 (1); 72 (2)

B. WRITTEN WORK

1. Writing Stories
   16 (3); 22 (3); 26 (3); 49 (5); 54 (3); 62 (3); 65 (4); 73 (3)
2. Writing Explanations
   19 (3); 21 (3); 29 (5); 38 (3); 59 (2); 61 (2, 3); 76 (3, 4)
3. Writing Descriptions
   20 (4); 37 (3); 48 (4); 66 (3)
4. Letters
   41 (2); 50 (4); 51 (4); 58 (3); 59 (2); 68 (3); 69 (3); 72 (3)
5. Paragraphs. *See* **Correct Form.**
6. Sentences. *See* **Correct Form.**

For analysis of WRITTEN WORK on a different principle, see I. *C.*

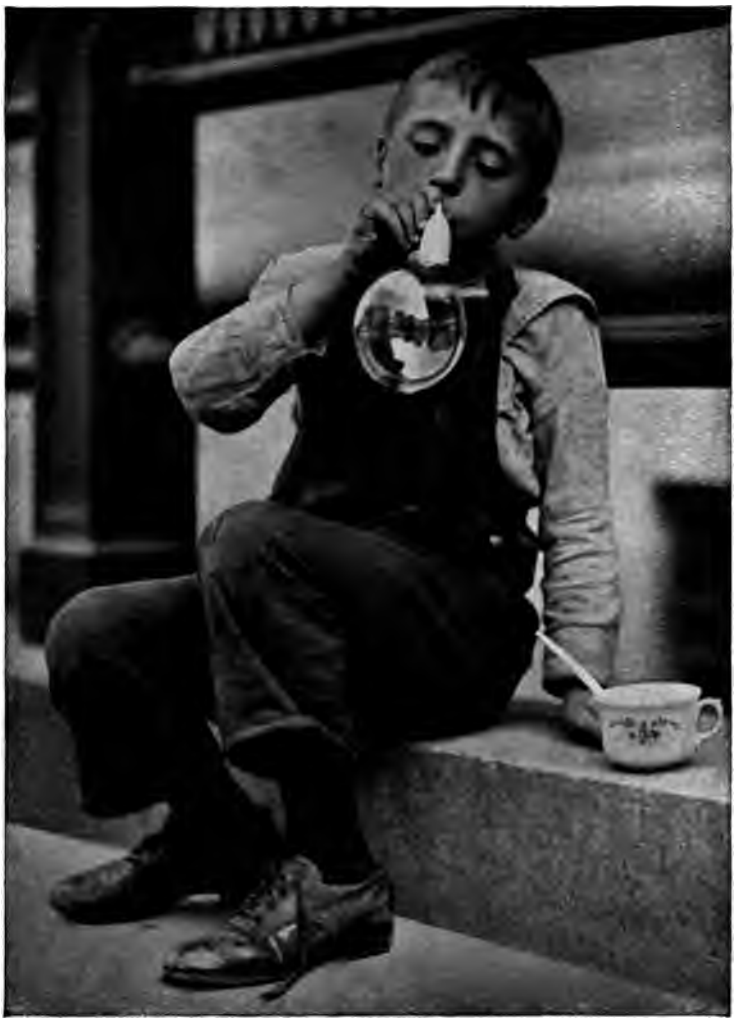
IV. Details of Correct Form (principles and practice)

Abbreviations: 2 (1); 63; 64 (1)
Addresses: 3
Alphabet, order of: 70
Apostrophe: 47; 51 (1, 2); 52 (2, 3)
Capitals, uses of (*see* Index, *for analysis*): 2 (1, 3); 3; 5 (1, 3); 8; 11 (3); 12 (2); 13 (5); 16; 24 (2); 25 (3, 5); 27 (5); 33; 34; 36 (6); 38 (4); 40 (4); 55 (2); 57 (1); 61 (3); 63 (1); 75 (4)
Colon: 58 (2)
Comma (*see* Index, *for analysis*): 5 (1, 3); 18 (3); 32; 33; 34; 35 (2); 55; 56; 57; 58; 64; 67; 75 (6)
Contractions: 47; 66 (2)
Dates: 5 (1, 3); 31 (1); 32 (*cf. also* Letters)
Hyphen: 43
I (capital): 11 (3)
Idioms and Forms: *at home*, 69 (2); *came*, 36 (5); *as — did*, 39 (3); *doesn't*, 47 (2); 66 (2); *has gone*, 27 (4); *it is I*, 44 (1); *lies, lying*, 48 (3); *lying, lay*, 7 (4), 20 (3); *sat*, 13 (1); *sat, ate, lay*, 51 (3); *saw*, 11 (2); 29 (4); *two, too, to*, 30. *See also* Material for Teachers.
Initials: 2 (1, 3)
Letters and Letter Forms: 31; 32; 33; 34; 35 (2); 39 (2, 4); 41 (2, 3); 50 (4); 51 (4, 5); 52 (1); 58 (2, 3); 59 (2); 68 (3); 69 (3); 72 (3)
Names: 2 (1, 3); 3; 5 (1, 3); 28; 32; 33; 34; 51 (1, 2); 52 (2, 3)
Numbering Pages: 5 (4)
Paragraphs: 12; 13 (3, 4); 14; 15; 19 (3); 20 (4); 21 (3); 22 (3); 25 (2); 26 (3); 27 (1); 29 (5); 38 (2); 40 (2); 43 (2); 47 (3); 48 (4); 49 (5); 50 (1); 57; 61 (1); 65 (4); 66 (3); 73 (3); 74 (1, 4); 75 (10); 76 (3)

Past Time: 45 (2, 3); 46
Period (*see* **Index**, *for analysis*): 2 (1, 3); 6 (2); 13 (5); 14 (2); 25 (5); 27 (5); 40 (4); 58 (2); 63; 64 (1); 75 (5)
Possessives: 51 (1, 2); 52 (2, 3)
Printing: 54 (3); 71 (4)
Question mark: 17; 18 (2)
Quotations and quotation marks: 55 (2, 3); 56; 57; 60 (4); 65 (4); 74 (4)
Rhyme: 24 (3); 36 (4); 60 (3); 71 (2–4)
Sentences (statements and questions): 6 (2); 7 (5); 9 (3); 13 (4, 5); 16; 17; 18 (2, 3); 19 (3); 20 (4); 21 (3); 23 (4); 25 (2–4); 26 (3); 27 (5); 29 (5); 37 (3); 38 (3); 40 (2, 4); 42 (2, 3); 44 (4); 46 (2); 47 (3); 48 (4); 49 (5); 60 (2); 64 (2); 65 (3); 67; 73 (3); 75 (7); 76 (4)
Singulars and Plurals: 28; 42; 44; 46
Stanza: 4 (4); 8; 12 (1); 24 (2)
Titles: 8; 12 (2); 54 (1)

V. Reviews

15 (2); 16 (1); 24 (2); 25; 29 (1); 42 (2); 56 (2); 67 (1); 75



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BLOWING BUBBLES

LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

SECTION

1

CAPITALS AND PERIODS[1]

1. Oral Study

What do you see in the picture[2]?

Read below three things that the picture shows:

The boy has a bubble pipe.
He blows bubbles with soapsuds.
He has just blown a wonderful bubble.

Read again the first thing that was said about the picture. What kind of letter stands at the beginning of it? What little mark stands at the end?

Read again the second thing that was said[3] about the picture. What kind of letter stands at the beginning of it? What little mark stands at the end of it?

Read again the third thing that was said about the picture. What kind of letter was used to begin with? What little mark do you find at the end?

How many little dots do you find altogether? What do we call dots used in this way?

How many capitals do we find in what was said about the picture?

The capitals show where each part of what is told begins.

The periods show where each part of what is told ends.

2. Copying[4]

Copy what is printed on page 1 about the picture.

Write a capital wherever the book has one. Put a period wherever the book has one.

When you have finished, compare your copy with the book to see whether it is exactly right.

2

CAPITALS AND PERIODS

1. Silent Work[5]

Read what stands below, and be ready to say how many things are told:

The boy lives in the city.
His father gave him the bubble pipe.
He makes soapsuds with rain water and laundry soap.

2. Oral Study

How many things were told? Repeat them all.

Dictate the first to someone at the board.

Was the capital put in the right place? Was the period put in the right place?

Dictate the second thing that was told.

Is the capital where it belongs? Is the period where it belongs?

Dictate the third thing that was told.

Was the capital written correctly? Was the period written correctly?

How many capitals and periods were written on the board? Why?

In writing, begin with a capital the first word of each thing you say and end each thing with a period.

3. Writing from Memory

Write from memory the three things that were written on the board about the boy in the picture.

Be sure to begin each with a capital and to end it with a period.

Have you three capitals where they belong? Have you three periods where they belong? If not, make your work entirely correct.

4. Something to Do at Home

Take an empty spool and stop one end of it with soap. Make a hole through the soap with a needle. Dip the soapy end of the spool in clear water. You can blow bubbles.

3

CAPITALS AND PERIODS

1. Class Talk[6]

Did you try to blow soap bubbles? Did you use a pipe or a spool? Tell the class what you did and what happened.

Explain how to blow bubbles with a spool.

Tell what a bubble looks like and what colors you see in it.

2 Board Work

Let someone who has not blown bubbles go to the board and write what the class tells him. Tell him, one thing at a time, all that he must do to blow bubbles with a spool.

When he has finished writing, make sure that every capital and every period is in its place.

3. Writing from Memory

Write from memory how to blow bubbles with a spool.

When you have finished, read your work. Have you a

capital to begin each thing that you say? Have you a period to end each thing that you say? If not, correct your work.

4

CAPITAL FOR THE WORD *I*

1. Oral Study

Count the capitals in what is printed below:

With my eyes I see.
With my ears I hear.
With my nose I smell.
With my mouth I taste.

How many different things are said? Which capital letter begins each? What other capital do you find that does not stand at the beginning?

Always write the word *I* as a capital.

2. Board Work

Let five of the class go to the board. Let each pupil write about the game he or she likes to play best after school, beginning, "After school ——"

The class may say whether the capitals and periods are where they belong.

3. Written Practice with *I*

Copy the following, putting in words for the blanks:

With my feet I ——. With my hands I ——.
With my teeth I ——. With my voice I ——.

Did you write all the *I*'s correctly?

5

RETELLING A STORY[7]

1. Class Talk

Listen to the story of "The Ladybird and Her Children," so that you can tell it to someone at home after school.

Where did the ladybird live? How many children did she have? Where did she leave them? Where did she hide them while she was gone?

Whom did she meet first? What did he say to her? What did she answer? Whom did she meet next? What did he say? What did she see? What did she do? What did the little ladybirds do? What happened to them? How do ladybirds look now?

Tell the story as you mean to tell it at home.

2. Copying

Copy these three things about the ladybird and her children:

The ladybird left her children under a leaf.
She flew away to find them a winter home.
The fire burned black spots in her red wings.

3. Something to Do at Home

Tell the story of the ladybird to a younger child.

6

LEARNING A POEM

1. Oral Study

When you have read the poem on page 6, tell what animals are named in it.

LADYBIRD, LADYBIRD

Ladybird, ladybird! fly away home!
  The field mouse has gone to her nest,
The daisies have shut up their sleepy red eyes,
  And the bees and the birds are at rest.

Ladybird, ladybird! fly away home!
  The glow worm is lighting his lamp,
The dew's falling fast, and your fine speckled wings
  Will flag with the close clinging damp.

Ladybird, ladybird! fly away home
  To your house in the old willow tree,
Where your children so dear have invited the ant
  And a few cosy neighbors to tea.

— CAROLINE B. SOUTHEY

What does a field mouse look like? What can you tell about house mice?

Daisies that shut up at night and look like little red buds grow in England. What do our daisies look like?

What insect makes a little light?

How is its light different from the glow worm's?

Why are the ladybird's wings called *speckled?*

What is a willow tree like?

What insects besides the ant may have been in the tree?

Read the poem until you can all say it.

2. Copying

Copy these four things which the poem tells:

The field mouse has gone to her nest. The daisies have shut up their sleepy red eyes. The bees and the birds are at rest. The glow worm is lighting his lamp.

With what kind of letter did you begin each of these things that are told? Are all the capitals in their places? How many periods did you use?

7

CAPITALS FOR NAMES

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1. Oral Study

Where are these dogs? How many do you see? What are they doing? How many of them have something in their mouths? What is it? What is there on the table for them to eat? If you could have one of the dogs, which one of them would you choose?

The big dog with the apron is called Brownie. Think of names for the others. As soon as you think of a good name, write it on the board.

Are the names written correctly? With what kind of letter should each begin? How do you know? How do you write your own name?

Write on the board the name of the place where you live. With what kind of letter did you begin it? Why?

Write on the board names of other places near your home. Does each name begin with a capital?

Begin all names of places with capitals.
Begin all names of persons with capitals.
When a pet animal has a name, begin it with a capital.

2. Writing Names of Pets and Places

Write where each of the dogs in the picture lives, like this:

Brownie lives at Greenville.

You may choose any name for each dog and let him live in any place.

Did you begin the name of each dog with a capital? Did you begin the name of each place with a capital?

8

MAKING UP A STORY

1. Class Talk

What might have happened at the dogs' tea party? Which dogs do you think behaved badly? Which behaved well? Which one looks as if he would eat most of the crackers? What might have happened to the teapot?

Make up a story about the dogs' tea party. Use a name for each of the dogs.

The best story may be written on the board.

2. Copying a Story

Copy the story on the board.

Did you begin with a capital each thing that was told? Did you begin the name of each dog with a capital? Did you tell where the dogs live? Did you begin the name of that place with a capital? Did you put in all the periods that are needed?

9

CAPITALS FOR NAMES OF DAYS

1. Oral Study and Board Work

What day is today? Write its name on the board. Is the name written correctly? As days have names, how should these names begin?

Write on the board the name of yesterday. Write the names of all the days in order, beginning with Monday.

Then write with each some game that you might have played on that day, like this:

On Monday I played tag.

How do you pronounce *Tuesday?* Practice the word until everyone says it well.

2. Writing about the Days

Copy what is said at the top of the next page about different kinds of work on different days.

On Monday I wash. On Tuesday I iron. On Wednesday I bake. On Thursday I shop. On Friday I sew. On Saturday I clean house. On Sunday I rest.

Did you begin with a capital what is said about each kind of work? Did you begin with a capital the name of each day? How did you write the word *I?* Did you use all the periods that are needed?

Read your work and correct it so carefully that your teacher will not have to correct it.

10

CORRECT ENGLISH: *I*, *HE*, *SHE* [8]

1. Oral Practice

Play the "Work" game.

When your teacher asks, "Who likes to wash?" all who have the word *wash* must rise at once and say *I*. Anyone who makes a mistake will have to stand in front of the class, girls on one side, boys on the other.

When all the questions have been asked, a boy and a girl will stand together and imitate some kind of work. When you are asked which does the work better, the boy or the girl, say "He" or "She," whichever you think. The one who does it the better may sit down; the other must wait and try again with another boy or girl.

2. Written Practice

Write answers to these questions. Begin, "It is —":

1. Is it you who wash on Monday?
2. Is it Jack who digs on Tuesday?
3. Is it Jill who sews on Wednesday?

11

QUESTIONS

1. Class Talk

What time of year is it? How do you know? How are the leaves changing? What is happening to insects? What are squirrels doing? What are ants doing?

What can you do in the autumn that you cannot do at any other time of year?

What things that grow are ready to eat in the autumn?

In what is printed above,[9] is the book telling you about autumn, or asking you questions about autumn? Even if you did not read the words, how could you tell questions?

What is the name of the mark that is used after a question? How do you make it? Make a good one on the board.

2. Board Work

Write on the board a question about nuts. Write a question about squirrels. Write a question about acorns.

3. Copying Questions

Copy the questions below, putting in all the question marks:

Have you seen a squirrel eat nuts? How does he sit? How does he hold his tail? How does he hold his paws?

12

QUESTIONS AND ANSWERS

1. Class Talk

What other animal does a squirrel make you think of? How is he different?

Of what different colors are squirrels? What are their heads like? What are their ears like? What are their paws like? What are their tails like?

How do they move? Where do they live? What do they eat? How do they look when they are eating? What are their teeth like? What are their eyes like?

Who has watched a squirrel do something interesting? Tell the class about it.

Tell all you know about squirrels so that a pupil who has never seen one can know what they are like.[10]

2. Writing Answers to Questions

From the questions above choose two that you can answer. Then copy and answer them.

What mark did you put at the end of each question? What mark did you put at the end of each answer?

13

CAPITALS FOR NAMES OF MONTHS

1. Oral Study

What is the name of this month? Write it on the board. With what kind of letter must it begin? Why?

Beginning with this month, write on the board the names of all the months in order.

Which is the hardest to spell? Is it spelled correctly on the board?

Is it also hard to say? Practice speaking it until everyone says it right.

Make a rule for writing the names of the months of the year.

Write on the board something that you know about each month of the year, like this:

Apples are ripe in September.

2. Writing Names of Months

Answer these questions, repeating in each answer as much of the question as you can:

Which month has the shortest name?
Which month of the year do you like best?

14

THE HYPHEN

1. Oral Study

What kind of mark do you find at the end of the next line?[9]

January, February, March, April, May, June, July, August, September, October, November, December.

What happened to the word *August?*

What little mark is used there?

A short line put at the end of a line to show that a word has been divided, is called a ***hyphen.***

When you divide a word at the end of a line, you must place the hyphen between its syllables.

A syllable is a part of a word that is spoken all at once.

When all the word is spoken at once, it has only one syllable.

Which of the names of the months have only one syllable? Which of them have two syllables? Which have three syllables? Which of them have four syllables? Speak their names so that the four syllables can be heard.

Here are the names of the months printed so that you can see the number of syllables in each:

March, May, June
A pril, Ju ly, Au gust
Sep tem ber, Oc to ber, No vem ber, De cem ber
Jan u a ry, Feb ru a ry

2. Practice in Writing Hyphens

Write *I like the month of September* in two ways.

Write it first so that you end the line with *Sep*. Then write a little smaller so that you end the line with *tem*.

What mark did you use each time where you divided the word *September?*

15

STUDY OF A PICTURE [11]

1. Class Talk

What is happening in the picture on page 15? What is the name of the tool that Mother is using? How can you tell that Mary does not mind?

What ways do you know of pulling a tooth that is loose? Which is the best way?

Why is it important to take care of the teeth?

How should the teeth be taken care of?

2. Writing Answers to Questions

Write answers to these three questions, using as many of the same words as you can:

Does taking care of the teeth help people to have good health?

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Why do people wish to have good health?
How should you take care of your teeth?

Did you use three capitals?
Did you use three periods?

16

STUDY OF A POEM

1. Oral Study

The poem on page 16 was written by a little girl when she was only six years old. Read it aloud.

TO A MOUSE

Little mouse in gray velvet,
Have you had a cheese breakfast?
There are no crumbs on your coat.
Did you use a napkin?
I wonder what you had to eat
And who dresses you in gray velvet.

—HILDA CONKLING

What did you like best about the poem?

Why does Hilda say that the mouse is dressed in gray velvet? What other colors do mice sometimes wear?

Why does Hilda ask the mouse whether he has had cheese for his breakfast? What else might he have had to eat?

Read the poem again, pronouncing with care *velvet* and *breakfast*, and see how many can say the poem after the second reading. Read it until everyone can say it.

2. Writing Answers to Questions

Find the two questions in the poem. Copy them and write answers to them. Use as many words of each question as you can.

3. Something to Do at Home

Try to make a little poem about a mouse or some other little animal that you like. If you can, remember it so that you can say it for the class tomorrow.

17

RETELLING A FABLE [12]

1. Class Talk

Listen to the fable of "The Town Mouse and the Country Mouse" as it is read to you. When it is finished, say which mouse was happier and why.

Where did the country mouse live? What did he find to eat? Why didn't the town mouse like his food?

Why did the country mouse go to visit the town mouse? What did they find to eat? What happened to them while they were eating?

What did the country mouse think after he was safe home again?

2. Retelling a Fable [13]

Tell the fable in your own words.

You cannot tell a story well if you have to stop to think and to tie its parts together with a string of *and*'s or *and-a*'s.

3. Board Work

Write on the board a question about the fable. Write an answer to it. In this way write as many questions and answers as you can think of about the fable.

The class will watch and correct every mistake.

4. Writing from Dictation

Write from dictation two questions about the fable and answers to them.

Did you use capitals where they were needed? Did you use two question marks? Did you use two periods?

18

COMMA WITH NAME OF A PERSON SPOKEN TO

1. Oral Study

What is the first line of Hilda Conkling's poem? To whom is she speaking? Look at the line in the book.[9] What new mark do you find after the name? How is this mark made?

When you are asking or saying something, if you begin with the name of the person you are speaking to, you must put a ***comma*** after that name. Notice that when other words are used with the name, the comma comes after the last one.

Tell why the comma is used in each of the questions and answers below:

Mary, where are you?
George, I am here.
Little gray mouse, have you had your breakfast?
Tom, I had cheese for breakfast.

2. Practice with Comma in Address

Write from dictation what follows:

Hilda, did you write the poem?
Little mouse, are you hungry?
Dear little mouse in a velvet coat, I will make a pet of you.

Did you use capitals where they are needed? Did you

use two question marks and one period? Did you use three commas correctly?

19

CAPITALS TO BEGIN LINES OF POETRY

1. Oral Study

Count the number of capitals in the poem below:[9]

Blow, Wind, blow! and go, Mill, go!
That the miller may grind his corn,
  That the baker may take it,
  And into rolls make it,
And send us some hot in the morn.

How many capitals stand at the beginning of a line? Does each line begin with a capital?

Look at Hilda Conkling's poem, to see whether each line in it begins with a capital.

Look at some other poem.

Make a rule for using capitals in poems.

Read the poem aloud until you can all say it.

In copying a poem, begin with a capital the first word in each line.

2. Copying a Poem

Copy the poem just as it stands in the book. Put in all the marks that you find. One of them you may not know. Make two of the lines begin farther from the left-hand margin than the others do.

When you have finished, compare your work with the book to make sure that your copy is exactly right.

20

COMMA WITH NAME OF A PERSON SPOKEN TO

1. Oral Study

Look again at the poem printed in the last lesson.

Who are spoken to in the first line? What mark do you find used before and after these two names?[9] Why?

The comma is used before the name to separate it from the words that stand before it, and after it to separate it from the words that stand after it.

2. Practice with Comma in Address

Write from dictation the questions below:

Wind, are you blowing hard today?
Are you blowing hard today, Wind?
Are you blowing hard, Wind, today?

21

THE EXCLAMATION MARK[14]

1. Oral Study

What mark do we use to show that we have stopped saying something? What mark do we use to show that we have stopped asking something?

In the first line of the poem on page 19 you copied another mark. How did you make it? Make one on the board.

This mark is used to show that the person who is writing is excited. If he were speaking, he would ***exclaim;*** that is, he would raise his voice to show excitement. So the mark is called the ***exclamation mark.***

Read the first line of the poem in such a way that the class will know that it has exclamation marks in it. Read it again

as it should sound if it had no exclamation marks but only a period at the end.

How is the exclamation mark used?

Often we may use either a period or an exclamation mark; but the period means that the words should be read quietly, and the exclamation mark means that the reader should raise his voice to show excitement.

2. Board Work

In the sentences below, tell whether what has been omitted is a period or an exclamation mark, or whether either would be right. Write the story on the board with the proper marks.

I hear the train It is whistling hard The train is on fire

3. Practice with Exclamation Mark

Copy what is written on the board, using the exclamation mark where it belongs. Write one more thing about the accident, using the exclamation mark again.

22

CORRECT ENGLISH: *BLOW, BLEW* [15]

1. Oral Practice

Play the game, "What Did the Wind Blow Away?"

Your teacher will begin the game by saying:

"The wind is blowing hard today.
It blew my best umbrella away."

When slips of paper are passed about, draw one and learn what is written on it.

When you are called upon, repeat the rhyme, but instead of *best umbrella*, say whatever is written on the slip of paper you drew.

Anyone who makes a mistake about *blew* should write his answer on the board.

It will be fun to hear about all the queer things that the wind blew away.

2. Written Practice

Write about three funny things that the wind blew away.

Did you use three periods? If not, put them in now where they belong.

23

CAPITALS FOR NAMES OF HOLIDAYS

1. Silent Work [16]

More than three hundred years ago some men and women came from England to America to live. As your teacher reads you the story, think how the people must have suffered and how brave they were. Be ready to tell the story.

2. Class Talk

When did the Pilgrims come to this country? How many of them were there? What was the name of their ship?

What time of year was it when the Pilgrims came? How did they build their houses? What happened during the winter?

In the spring what did the Pilgrims do?

When harvest time came, how were they better off? What did they decide to do? Why do we still keep Thanksgiving Day?

Tell the story in your own words.

Pronounce *Pilgrims* very carefully.

3. Board Work

How do the words *Thanksgiving Day*, *Mayflower*, and *Pilgrims* begin? Why? Write them on the board.

Write on the board the name of a holiday that comes in December; one that comes in May; one that comes in July.

4. Written Practice with Names of Holidays

Write (1) what you do on Thanksgiving Day; (2) what you do on Christmas Day; (3) what you do on May Day.

Begin each time with *On*. Be sure to use capitals wherever they are needed.

24

TELLING A STORY FROM A PICTURE

1. Class Talk[17]

Tell everything that you see in the picture.

Make up together a story about the picture. Give the boy a name, tell how he came to be holding the goose and what happened. Make it a story about Thanksgiving.

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2. Writing from Dictation

Write from dictation:

Billy has a pet goose named Sandy. On Thanksgiving Day the cross old turkey was eaten instead of Sandy.

25

STUDY OF A PICTURE[18]

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1. Class Talk

What game is being played? Who is the first boy? Who is the last boy? Why is the girl carrying the suitcase? What is the boy with the cap in his hand saying? What is the girl going to say? Why has the boy his cap in his hand?

When a lady or a girl comes into a crowded train or street car, what would a polite boy do? What would a polite girl say to him?

What other things does a polite boy do?

Make three good rules for showing politeness to strangers.

2. Writing Rules

Write the three rules that you made up in class. Begin each with a capital and end it with a period.

3. Something to Do at Home

Take the rules home and show them to someone who would be interested. Ask if there are other rules for politeness to strangers which you ought to know.

26

MAKING A PLAY

1. Class Talk

Make up a play, working together, about a journey on a train. Decide who shall be the engineer, the fireman, the conductor, the passengers, and the train boy. Let several sets of pupils act, and vote which group makes the play most interesting and amusing.

2. Writing about a Journey

Write four things about a journey that you have made. Do so by answering the questions below, using as many of the words of the questions as you can:

Where did you go? How did you go? Who went with you? What was the most interesting thing you saw?

Did you begin each answer with a capital and end it with a period? Did you write *I* always as a capital? Did you begin all names of persons and places with capitals?

27

STUDY OF A POEM [19]

Read aloud the poem on page 26. Pronounce with special care: *fairies*, *faster*, *witches*, *bridges*, *houses*, *hedges*, *ditches*, *charging*, *meadows*, *driving*, *ever*, *painted*, and *whistle*.

FROM A RAILWAY TRAIN

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in battle,
All through the meadows the horses and cattle;
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.

— ROBERT LOUIS STEVENSON

2. Oral Study

How fast is the train said to go? Does it seem as if you are moving, or as if the things you pass are moving?

What is it that really whistles at stations?

What kind of letter begins each line of the poem?

Read the poem until you can all say it.

3. Copying and Answering Questions

Copy and answer these questions. Use in each answer as many words of the question as you can:

1. Can fairies fly faster than a train?
2. Do bridges and houses seem to rush past you on the train?
3. What things pass in the wink of an eye?

Did you put a question mark after each question? Did you put a period after each answer?

28

THE APOSTROPHE

1. Oral Study

In the line below, you can find three different uses of capitals. What are they?

Do you know that Lincoln's Birthday is on February 12th?

In this question, what mark do you see[9] that is not a period or a question mark or an exclamation mark or a comma? Which one of these marks is it most like? How is it different?

Write on the board *Lincoln's Birthday*, with this mark in its proper place.

What does this mark tell about Lincoln? What letter is used with it, to make it tell this?

A mark used to tell who owns something is called an ***apostrophe***. Sometimes, not always, it is followed by the letter *s*.

2. Oral and Board Work

Write on the board the names of two more special days, besides Lincoln's Birthday, that come in February. Write the name of two special days, besides May Day, that come in May.

Were all these names begun with capitals? Explain the apostrophe wherever you find it.

What other names of special days can you think of that must be written with an apostrophe and an *s?* Write them on the board.

3. Practice with the Apostrophe

Copy the following questions. Answer them, using in

each as many words of the question as you can. Do not forget the apostrophe and the *s:*

1. How do we keep St. Valentine's Day?
2. What do people wear on St. Patrick's Day?
3. What is a good joke for April Fool's Day?

29

THE APOSTROPHE (Continued)

1. Oral Study

The apostrophe is not always used to show that someone owns something. Look at the little poem below, and find two apostrophes. What does *nobody's* stand for? What does *I'm* stand for?

Here am I, little jumping Joan;
When nobody's with me,
I'm always alone.

2. Board Work

Write on the board *It's* and then write after it the two words that it stands for. Then what does the apostrophe sometimes show?

When a letter is left out of a word, an apostrophe is used to show that it is omitted.

In *o'clock*, the apostrophe means that an *f* has been left out.

Write on the board about as many different times of day as you can think of. Begin always with *It's*, like this: It's ten o'clock.

3. Written Practice with Apostrophe

Copy the four lines below, remembering to begin each with a capital, and to put in all the apostrophes needed:

It's autumn in September.
It's winter in December.
It's spring when March winds blow.
It's summer when we swimming go.

Did you begin the name of each month with a capital?

30

SMALL LETTERS FOR NAMES OF SEASONS

1. Oral Study

In the lines below find[9] the names of the four seasons:

What's the song the crickets sing,
In summer, autumn, winter, spring?

With what kind of letter do they begin?
Make a rule for writing the names of the seasons.

2. Board Work

Let four pupils write on the board something that you do in each of the four seasons. Begin with *In*[20], like this: In autumn we go nutting.

The class will watch to see whether mistakes are made in writing the names of the seasons.

Let four pupils go to the board and write which seasons they like best, and why. Each one should write about a different season. Write like this: I like winter best because I go skating.

Write on the board the names of the three months that belong to each season of the year.

3. Written Practice with Names of Seasons

Write which month of each season you like best, like this: In [20] winter I like December best because Christmas Day comes then.

Did you use capitals for the names of the months and days?

Did you use small letters for the names of the seasons?

31

COMMA IN SERIES

1. Oral Study

Look again at the rhyme about the crickets. How many commas do you find [9] in the second line?

As you read the lines, you stop a little between each two names of the seasons. If there were no commas you might read so as to run them all together. The commas are used to show you that you are reading about several things of the same kind.

Explain why commas are used in the following lines:

1. Our flag is red, white, and blue.
2. I like hazel nuts, hickory nuts, and chestnuts.
3. Father, Mother, Baby, and I went to town.
4. It rained, sleeted, and snowed all day.

2. Board Work

Write on the board a question about the three colors in our flag. Answer the question.

Write a question about three fruits that are ripe in autumn. Answer the question.

Write a question about three members of your family. Answer the question.

Write a question about several things that someone did yesterday. Answer the questions.

3. Written Practice with Comma in Series

Answer these questions: What are the three winter months? What are the three spring months? What are the three summer months?

Write each answer with two commas like this: The three autumn months are September, October, and November.

32

CORRECT ENGLISH: *IT IS I*[21]

1. Oral Practice

Play the "Who is it?" game

If you are not "It," be sure to say, "Not I." If you are "It," say, "It is I." Then make a little rhyme like this: "What shall I buy?"

2. Written Practice

Copy the following questions and answers:

Who played the fiddle?
  It was not I.
Who jumped over the moon?
  It was not I.
Who laughed to see such sport?
  It was not I.
Who ran away with the spoon?
  It was not I.

Did you write *I* as a capital? Did you end each question properly? Did you end each answer properly?

33

STUDY OF A STORY

1. Silent Work [22]

As the story is read to you, try to think how it will come out. Be sure to tell it in your own words.

2. Class Work

Where did Piccola live? Why were her parents unhappy at Christmas? Where did she put her wooden shoe? Why?

What does a wooden shoe look like? Find a picture of one in this book.

When morning came, what did Piccola do? What did she tell her mother?

What did her mother and father see inside the shoe? Why was the sparrow in it?

What did Piccola do with the bird? What did the sparrow do when spring came?

Tell the story of "Piccola's Christmas Gift" in your own words.

3. Writing Questions and Answers

Copy the questions below.

Write answers to them, repeating as many words as you can from the question:

1. What was in Piccola's shoe on Christmas morning?
2. Have you seen a sparrow's nest?
3. Were the sparrow's feathers wet?

Did you use the apostrophe wherever it was needed?

Did you begin each question and each answer with a capital? What mark did you put after each?

34

TELLING A STORY FROM A PICTURE

International.

1. Class Talk and Board Work

This picture is called "Puss in Boot."[23] Why?

How does this picture remind you of the story of Piccola?

Tell the story of Piccola again.

Make up together a story about this picture. Choose a name for the kitten. Tell where she lived and who owned her. Tell how she came to be in the shoe, and what happened.

Dictate the story so that it can be written on the board.

2. Copying a Story

Copy the story written on the board. Be sure to put in all the capitals and periods that are needed.

When you have finished, compare your work very carefully with what is written on the board.

35

COMMA WITH *YES*

1. Oral Study and Board Work

Find the comma in the line below:

Did the cat play the fiddle? Yes, she did.

What word does the comma separate from the others? Always put a comma between *Yes* and the words that come after it.

Write on the board the questions below and then write answers to them like the answer printed above:

Did the cow jump over the moon?
Did the little dog laugh to see such sport?
Did the dish run away with the spoon?
Did little Jack Horner sit in a corner?
Did he eat Christmas pie?
Did he put in his thumb?
Did he pull out a plum?
Did he say he was a good boy?

What mark should stand after each question? Are all the questions on the board right?

What mark should stand after each answer? Are all the answers on the board right?

What mark should stand after each *Yes?* Is this mark always in its place on the board?

2. Written Practice

Copy the questions at the top of page 35, and write answers, using as many words as you can from each question. Each answer should begin with *Yes.*

1. Did the man in the moon come down too soon?
2. Did he go by the south?
3. Did he burn his mouth?

36

COMMA WITH *YES* AND *NO*

1. Oral Study and Board Work

Find the comma in the line below:

Did the man in the moon eat pie? No, he did not.

Make a rule for using the comma here.
Make a rule about the comma with *Yes* and *No.*
Write on the board these questions:

Did Humpty Dumpty sit on the wall?
Did Humpty Dumpty have a great fall?
Could all the king's horses set him up again?
Could all the king's men set him up again?
What was Humpty Dumpty?

Is there a question mark at the end of each question? With what kind of letters do Humpty and Dumpty begin?

Write answers to these questions. The first four answers must begin with *Yes* or *No.* The last answer must tell what Humpty Dumpty was.

Is there a comma after each *Yes* and each *No?* Does each answer begin with a capital and end with a period?

2. Writing from Memory

Write two questions about Humpty Dumpty. Answer them, beginning each answer with *Yes* or *No.*

Did you use commas in your answers?

37

STUDY OF A PICTURE [24]

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1. Class Talk

What does this picture show? What name could you give to it?

Name all the different kinds of things that you find in the picture. See who can find the most.

Tell how you might have a store in your room. What could you have for a counter? What things could you sell? What kinds of boxes could you get to keep them in? How could you make different kinds of money to use?

2. Writing Questions and Answers

Copy each of these questions and write an answer to it, using as many of the same words as you can:

What might you be able to bring from home to play store with? What could you make to sell in a store?

38

MAKING A PLAY

I. Class Talk

Make up together a little play about keeping store. Arrange as good a store as you can and let someone be the storekeeper. The other pupils may come to buy things.

Give the play several times and try to make it more interesting and funnier each time.

2. Answers to Questions

Answer these questions, using as many of the same words as you can:

Did you sell sugar, salt, and flour in your store? What did you use for sugar, salt, and flour? What else did you sell?

Did you use commas and periods wherever they belong?

39

STUDY OF A POEM

1. Class Talk

Do you know a store where you can spend a penny when you have one? Name some of the kinds of things that you can buy there. Which of them can you buy for a penny? Which are the nicest?

What kinds of candy do they have at this store? Tell what each is like. Which kind do you buy most often?

2. Oral Study

Read the poem below and tell whether the speaker is like you in spending a penny:

THE LITTLE CORNER STORE

Come, let us go a-shopping; I have so much to buy!
I need you all to help me. The counter is so high,
It's very hard to see things, a tip-toe on the floor.
I'm going to spend my penny at the little corner store!

Now shall I choose a red one? I can't make up my mind,
For there are pink and green ones, of every shape and kind,
And twisted ones and curly, and many, many more.
But I must spend my penny at the little corner store.

Oh, some are long and sticky, and some are hard and round;
And some are shaped like mousies, and some are nicely browned.
The new kinds all are tempting, but *those* were good before, —
How shall I spend my penny at the little corner store?

— Abbie Farwell Brown

What different kinds of candy does the poem tell about? Read the poem aloud until you can all say it.

3. Writing Answers to Questions

Answer the questions below:

Which kinds of candy are long and sticky? Which kinds of candy are hard and round? Which kinds are brown?

Did you use capitals and punctuation marks correctly?

40

STUDY OF A PICTURE

© *International.*

1. Class Talk

What is this animal? Where does he live? How is he like a rabbit? How is he different? How is he like a rat? How is he different? Does he remind you of any other animal?

2. Retelling What You Read

Read what is below, so that you can tell it again:

The second of February is called Groundhog Day. On that morning, people say, the Groundhog comes out of his burrow. If he sees his shadow, he goes back into his hole and does not come out again for six weeks. Then there will be six more weeks of winter.

When could the groundhog see his shadow? When could he not see it? Tell about him in your own words.

3. Writing from Memory

Write in your own words three things about the groundhog.

4. Something to Do at Home

Tell someone at home about the groundhog. Tell the class tomorrow what was said at home about the groundhog.

41

REVIEW

1. Oral Study

Find all the commas in the talk between Ann and Bob below. Give the reason why each comma is used:

Ann, have you a Christmas secret?

Yes, Bob. Have you?

Yes, I have. Guess it.

Will you tell me when I am hot, cold, or warm?

Yes, I will.

Is it for Father, Mother, or me?

That's telling.

No, it's not telling. Have you one for each of us?

Yes, I have. Ann, come here. Will you promise not to tell?

Yes, I promise.

I've a penwiper, a paperknife, a paper box, and a painted Christmas card. To whom shall I give them?

Give them to Father, Mother, Uncle Jack, and me.

Here is Father's. Here is Mother's. Here is Uncle's. I don't know yet what I shall give you.

Here's your present. No, Bob, you mustn't peep till tomorrow.

2. Board Work

Look at the talk again. What other mark do you find in it besides commas, periods, and question marks?

Write on the board all the words in which you find this mark.

Write in one place all the words in which the apostrophe means that one or two letters have been omitted. Then spell these words out, omitting the apostrophe.

Write in another place the words with the apostrophe which show that someone owns something.

3. Written Practice

Write from dictation part of the talk between Ann and Bob.

When you have finished, compare your work very carefully with the book, to make sure that it is exactly right.

42

CORRECT ENGLISH: *DOESN'T* [25]

1. Oral Practice

Play the "Watermelon" game.

When your turn comes, answer "I do," and say, naming one of your classmates, these words:

"I do, but John doesn't."

As soon as John hears his name, he must say quickly, "I do, but Mary doesn't." Anyone who fails to answer at once should write "He doesn't," five times on the board.

When the game is over the class will see whether the word *doesn't* on the board is always written with an apostrophe.

Why is the apostrophe needed? What letter has been omitted?

2. Written Practice

Copy and answer these questions:

Doesn't the Eskimo eat watermelon? Doesn't the Eskimo eat candy? Doesn't the Eskimo eat pickles?

Did you use an apostrophe wherever it is needed? Did you begin your answers with *Yes* or *No?* Did you use commas?

43

LETTERS [26]

1. Oral Study

Read the letter below as if the postman had just brought it to you. Ask questions about anything that you do not understand:

Fairfield, Indiana
February 2, 1922

Dear Tom,

Have you ever seen a groundhog? What is he like?

Yours sincerely,

Bill

2. Copying a Letter

Cut a piece of paper so that it will look like small letter paper. Then copy Bill's letter, putting in all the capitals and punctuation marks.

When you have finished, compare your letter with the one in the book, and add anything that you may have forgotten.

44

LETTERS

1. Oral Study and Board Work

Look again[9] at Bill's letter. What do you find written in the upper right-hand corner? What do those names mean? What mark stands between them?

Write on the board the name of the place where you live, and write after it the name of the state. What mark must separate them?

Write under these names, names of other towns, and after each write the name of the state in which it is. What mark must you use between them?

What do you find in Bill's letter below the name of the town and of the state? What punctuation mark is used there?

The name of the month, the day of the month, and the year, all given together, are called the ***date.***

Write on the board the date of each day this week.

Are all the commas in their places?

The name of the place where a letter is written, and the date on which it is written are called the ***heading.***

2. Written Practice

Write a letter heading in its proper place on a sheet of paper. Write first the name of the place where you live with the name of the state after it and a comma between the names. Then write correctly the date of today.

3. Helping Your Neighbor

Exchange papers and see whether the headings are right on the papers you receive. If you see a mistake, tell the class about it, so that it can be corrected.

45

LETTERS

1. Oral Study

Find and explain[9] the comma in the line below:

Dear Mother, you are kind to me.

What is the difference between Number 1 and Number 2 below?

1.

Dear Mother, you are kind to me.

2.

Dear Mother,

This is the first letter I ever wrote.

Why is the comma used after *Mother* in each case?

Speaking to a person in a letter is just like speaking to one in talk. But we begin a letter on the line below, so that the name can be read more plainly. The words used in this way at the beginning of a letter are called the ***greeting***.

Write on the board the names of several people to whom you might write letters. Write *Dear* before each name and put a comma after each name.

2. Written Practice

Take the sheet of paper on which you wrote a letter heading. Write in the left-hand corner, a little lower than the heading, the name of someone whom you know. Write *Dear* before the name and put a comma after it. Then copy what Bill said in his letter but sign your own name.

46

LETTERS

1. Oral Study and Board Work

The words just above the name signed at the end of a letter are used for politeness. They are called the ***close.*** With what kind of letter does the close begin? What mark follows the last word in it?

Look again at what was said about the groundhog on page 39. Make up together an answer to Bill's letter. It will be written on the board as it is made up.

Tell first how to write the heading, then how to write the greeting. Then answer Bill's questions. Last of all, tell where and how to write the close. Do not sign the letter on the board.

2. Copying the Answer to a Letter

Copy the answer to Bill's letter as it stands on the board. Then sign your name.

Try not to have a single mistake. See who can make the letter look best on the paper.

47

TELLING A STORY FROM A PICTURE

1. Class Talk.[27]

Look at the picture on page 46.

What has happened? Why has it happened? Whose fault was it? What are the men going to do?

How can you tell that the horse is not much hurt? How can you tell that the men are trying to be kind to him?

Does the picture remind you of something you have seen? If so, tell the class about it.

Make up a story from the picture. Give the horse a name. Tell what kind of horse he was, how his master treated him, how he came to fall, and what happened then.

The story will be written on the board as it is made up.

2. Writing a Letter

Write a letter to Bill, asking him two questions. Ask him whether he has ever seen a horse fall down, and ask him to tell you about it.

Keep his letter to Tom before you as you write, and try to make yours just like it.

Does each sentence begin and end correctly? Have you used all the commas that are needed?

48

LETTERS

1. Class Talk.

Make up together an answer which Bill might have written to you. It will be written on the board as it is made up.

2. Copying the Answer to a Letter

Copy the letter on the board and sign Bill's name.

When you have finished, compare your work very carefully with the letter on the board and make it entirely correct.

49

CORRECT ENGLISH: *ARE THERE?*[28]

1. Oral Practice

Play the "Animals" game.

On the slip of paper you draw will be written the name of some animals, as, *Ducks.* You will be asked such a question as, "Are there geese at your house?" If you have a different name on your slip, say, "No, there are no geese at my house." Then call upon a classmate and ask him about the animals upon your slip. If your slip says "Elephants," ask, "Are there elephants at your house?"

The one who has the animals asked for wins the game.

2. Written Practice

Copy the lines below, putting in *are* where it is needed:

There —— trees on the hill. There —— branches on the trees. There —— nests among the branches. There —— eggs in the nests. There —— birds in the eggs.

50

STUDY OF A POEM

1. Silent Work

As you read this poem, think what wish it tells for boys, and what wish it tells for girls:

CLOTHES

The birds and beasts are nice and warm
  In feathers and in fur;
They have no hooks and eyes and strings,
No buttons and such horrid things
  To make life hatefuler.

If I could make things as I choose,
  I'd give each little boy
A furry coat from top to toe,
And feathers on each girl should grow;
  Then life would be a joy.

—Abbie Farwell Brown

2. Class Talk

How would it be pleasant to wear all the time a fur coat like an animal's or feathers like a bird's? How would it be unpleasant?

Decide whether you would like it or not.

Learn the poem by reading it aloud.

3. Writing Answers to Questions

Answer these questions, using words from the poem:

How do beasts and birds keep warm? How do children fasten their clothes? What should you give each boy to wear? What should you give each girl to wear?

51

ADDRESSING AN ENVELOPE

1. Oral Study

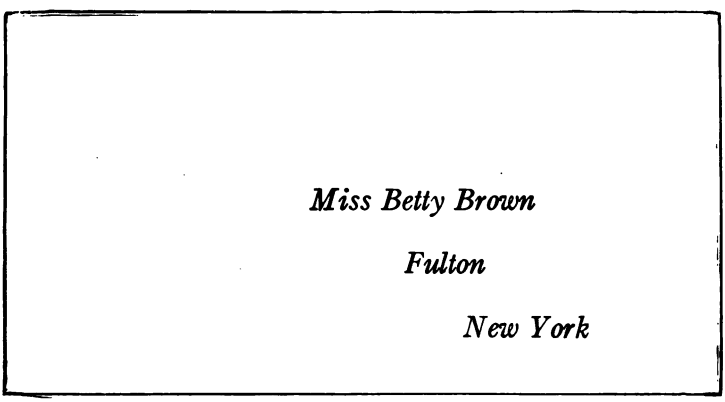
How do letters go from the persons who write them to the persons to whom they are addressed?

Why do we put them into envelopes?

What is the most important thing to write on the envelope? What else must be written?

Study the envelope below and tell what is written on it.

Explain why each line is needed.



2. Copying an Address

Make an envelope of paper.

Copy on it the address given in the book.

Try to write each line just as it stands in the book.

Be sure to use capitals wherever they are needed.

52

CORRECT ENGLISH: *TWO, TOO, TO*

1. Oral Study

In the lines below, spell three words that sound just alike:

One, two, button my shoe.
Please button my other shoe, too.
It is easy to button shoes.

Which of these three words is used in counting?
Which of these three words means *also?*
Which of these three words do you use wrongly for the others?

2. Board Work

Write on the board, putting in each blank one of the little words you have just been studying:

1. I have —— marbles, —— tops, and —— kites.
2. I have —— pencils and —— erasers, ——.
3. I have dolls and doll carriages, ——.
4. Bill is going —— the circus. I want —— go ——.

3. Written Practice

Write from dictation:

I have two nickels to spend. I will buy two sticks of candy and an apple, too. Mother asked me to buy two stamps. She wants an envelope, too.

4 Helping Your Neighbor

Exchange papers. Correct the work you receive by the book.

53

REVIEW

1. Class Talk and Board Work

What signs of spring have you seen?

Write on the board a question about one sign of spring.

Write the question again, as if you were asking one of your classmates.

Answer the first question.

Answer the second question, putting in the name of another of your classmates.

Write on the board an answer to the question, "Have you seen pussy willows yet?"

Write on the board an answer to the question, "Have you heard a robin yet?"

Write on the board an answer to the question, "Have you seen dandelions yet?"

Write on the board the words *pussy willows*, *robin*, *dandelions*, dividing each into its syllables, to show where a hyphen might be used if the word came at the end of the line.

Write on the board an answer to the question, "When does Lincoln's Birthday come?"

Write on the board an answer to the question "When does Washington's Birthday come?"

Write on the board the words *do not*, and *it is*. Then write these words with apostrophes instead of letters omitted.

2. Written Review

Copy the questions at the top of page 52 and write answers to them, using in each answer as many words of the question as you can:

What two games do boys play in the spring? What two games do girls play in the spring? Which game do you like best to play in the spring?

54

CORRECT ENGLISH: *SAW*

1. Oral Practice

Play the "Spring" game.

Play this just like the "Animals" game; but use, instead of the names of different animals, names that tell signs of spring.

The pupil who has the right answer to the question that is asked wins the game.

2. Written Practice

Write about three signs of spring that you yourself have seen lately. Begin with the time when you saw one, like this: "Yesterday I saw a bluebird." You may use such words as *Yesterday*, *This morning*, *Last week*. *On Sunday*, and so on.

Be careful always to use *saw*.

55

STUDY OF A POEM

1. Oral Study and Practice

In early spring, when the wind is high, what do boys like to do?

Read the poem on the next page, pronouncing with special care *whatever*, *beyond*, *winding*, *follow*, *merry*, *foreign:*

FLYING KITE

I often sit and wish that I
Could be a kite up in the sky,
And ride upon the breeze, and go
Whatever way it chanced to blow.
Then I could look beyond the town, 5
And see the river winding down,
And follow all the ships that sail
Like me before the merry gale,
Until at last with them I came
To some place with a foreign name. 10

— FRANK DEMPSTER SHERMAN

Tell in a few words what the poem means.

Tell something interesting that you know about a kite.

2. Oral Study and Board Work

Read aloud the first two lines of the poem. Which two words in them sound a little alike?

What other words can you think of that end with the same sound as *I* and *sky?* Write them on the board.

In the third and fourth lines, which words sound alike? Write them on the board and with them as many more as you can think of which end with the sound *o*.

Words like *I* and *sky*, *go* and *blow*, which end with the same sound, are called *rhymes*.

Find the rhymes in the fifth and sixth lines.

Find the rhymes in the seventh and eighth lines.

Find the rhymes in the ninth and tenth lines.

What other words can you think of that rhyme with any of these words?

Read the poem until everyone can say it.

3. Copying Poetry

Copy the first four lines of the poem.

Did you begin each line with a capital? Did you put in the commas and the periods?

56

STUDY OF A STORY

1. Class Talk

What is a weather vane? How does it work?

What would happen if the weather vane did not move with the wind? If a weather vane showed that there would be fine weather when a storm was coming, what great harm might be done?

2. Silent Work [29]

Listen to the story as it is read to you, so that you can tell it in your own way. Think how the story is going to come out.

3. Retelling a Story

Tell the story in your own words.

What do you suppose was done with the vane?

4. Writing Answers to Questions

Answer these questions, using many of the same words:

Where did the weather vane stand? Who asked it what to do? What did the people do when it pointed east? What did the people do when it pointed west?

Have you a capital at the beginning of each answer? What mark have you at the end of each answer?

57

TELLING A STORY FROM A PICTURE[30]

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1. Class Talk

What do you think this little girl is saying?

She looks as if she is saying, "Guess what I've got!"

What do you think her pet is? How can you tell that it is not a dog?

She is not afraid of it. How could it hurt her very much, if it tried?

If you had a baby bear for a pet, how should you take care of it? What should you do with it when it grew up?

Make up a story about the picture. Give the little girl and the bear names. Tell how she got the bear, how she played with it, and how she had to give it up at last.

2. Written Practice

Answer the questions below, using as many of the words of each question as you can:

How big is the baby bear? What kind of ears has it? What kind of claws has it? What kind of coat has it? What should you give it to eat?

Did you begin and end each answer properly?

58

STUDY OF A POEM

1. Oral Study

How is a weather vane like a kite? How is it different? Why do you like to swing?

Read the poem below, and try to make the lines swing:

THE SWING

How do you like to go up in a swing,
  Up in the air so blue?
Oh, I do think it the pleasantest thing
  Ever a child could do.

Up in the air and over the wall,
  Till I can see so wide,
Rivers and trees and cattle and all
  Over the countryside —

Till I look down on the garden green,
  Down on the roofs so brown;
Up in the air I go flying again,
  Up in the air and down!

—ROBERT LOUIS STEVENSON

How do you feel when you swing?

What different kinds of swings do you know about? Which is the best kind? Why do you think so?

Read the poem till everyone can say it.

2. Writing and Answering Questions

Write two questions about swinging.

Exchange papers with a neighbor and write answers to the questions that you receive.

Before you pass the paper back, look to see that both questions and answers are correct. If you find a mistake, tell about it.

59

STUDY OF A PICTURE [31]

1. Class Talk

Look at the picture on page 58.

What are these children going to do? Which of them are old enough to be in your class? Which are too young?

The big words printed on the window mean "Children's Savings Club."

Have you a savings bank? How much money is there in it? What are you going to do with the money? Why is it a good plan always to have some money saved?

The picture shows a bank for grown-up people. In it there is a place for children to keep their money. The bank

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will take five cents at a time and keep it safe for you. You will then have a little book of your own in which is written how much money you have saved in the bank.

If there is not such a bank where you live, perhaps there will be one some day. Then you can put your money into it. But even now you can put pennies, when you have them, into a little bank of your own.

2. Copying Questions and Answers

Copy carefully the questions and answers below:

Why should people save money? People should save money because they cannot live without it.

How can I save money? I can buy a savings bank and put into it a penny at a time.

3. Something to Do at Home

Make some paper money and a little bank book to use in class.

60

MAKING A PLAY

1. Class Talk

Make up a little play about putting money into the bank. Let someone be the cashier and the others be people going to the bank. Use the little books and the paper that you made. Look at the picture again before you begin.

2. Writing Answers to Questions

Answer the questions below, using as many of the same words as you can:

Did you like to play bank? How much money did you put into the bank? Shall you tell your father and mother about playing bank?

61

LETTERS

1. Oral Study

Here is a riddle for you to guess: [32]

We have a horse
  Without any head;
He is never alive
  And will never be dead.

It may help you to know that the horse does not stay in the stable but in the kitchen. He carries things on his back. He is always heavily loaded on ironing day.

2. Board Work

Make up a letter together to some other class, sending the riddle for them to guess.

Dictate the letter to someone at the board.

Be sure that all the capitals and commas are where they belong.

With what kind of letter must each line of the riddle begin? Why?

3. Copying a Letter

Copy the letter on the board. Be careful to place the heading and the greeting well on the page.

Compare your letter carefully with the one on the board, to make sure that it is correct in every way.

Then make and address an envelope.

4. Something to Do at Home

Tell the riddle about the horse and see how many of the people at home can guess it. Ask them to give you another riddle to take to school for the class to guess.

62

TELLING RIDDLES

1. Class Talk

Tell the riddle that you brought from home.

When all the riddles have been guessed or explained, the three best with their answers may be written on the board.

2. Copying Riddles

Copy from the board the riddles written there. Correct your work carefully so that you will be proud to show it.

3. Something to Do at Home

Show your riddles to the family and see how many of them can be guessed there.

63

STUDY OF A PICTURE

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1. Class Talk

What can you see in the picture? What are the boys doing? What time of year is it? How do you know?

Have you seen birdhouses or helped to make them? Tell the class what they were like.

Why do we put up birdhouses?

Why should we feed birds in winter?

How do birds help us?

2. Writing about a Bird

Write answers to the questions below, using always as many words as you can from each question:

What bird do you know best? What does it look like? Where does it build its nest? What does it eat?

If you do not know about any one of these things, begin your answer, "I don't know ——."

Be sure to use the apostrophe in *don't.*

64

STUDY OF A POEM

1. Oral Study

Hilda Conkling wrote this poem when she was only four years old. Read it aloud, then try to tell why it is pretty:

DANDELIONS

There are dozens of dandelions
  Down in the field:
  Little gold plates,
Little gold dishes in the grass.
  I cannot count them,
But the fairies know every one.

— *Slightly Adapted*

If the dandelions are like little gold plates and dishes, how might the fairies use them?

About how big would the fairies have to be [33] to use dandelions for their dishes? Would they have to be as tall as your forefinger, or as tall as your teacher's forefinger, or taller, or shorter?

What could they use for their horses?

What flowers might they use for caps? for other clothes?
Read the poem until you can all say it.
With what kind of letter does each line begin? Why?

2. Writing about Flowers

Write five things about dandelions. Write when they come. Write how many of them you can see at once. Write what the flowers look like to you. Write how the leaves taste. Write how the flowers change.

65

CORRECT ENGLISH: *DID*[34]

1. Oral Practice

Play the "Did It" game.

Draw a slip of paper and remember what is on it.

When the game begins, be ready to jump up and say quickly, "I did it," when your teacher asks about what is on your paper, like this:

"Who jumped over the candlestick?"

"I did it."

Vote who had the funniest thing to do.

2. Written Practice

Answer the questions at the top of page 64, using in each answer one of the names below and the word *did*. The most amusing answers may be read to the class. Here are the names to use: Little Miss Muffet, Jack and Jill, The Crooked Man, The Old Woman Who Lived in a Shoe, Little Red Riding Hood, Jack Horner, Simple Simon, Daffy Down Dilly, Mistress Mary, Old King Cole, Old Mother Hubbard. You may use any of them in any answer:

Who ran up the clock?
Who rode a cock-horse to Banbury Cross?
Who jumped into a bramble bush?
Who tossed the dog that worried the cat?
Who went to bed with his stockings on?

66

CORRECT ENGLISH: *DOESN'T, DIDN'T*[35]

1. Oral Practice

Play the "Candy" game.

Your teacher will ask the question, "Who doesn't like candy?" Be ready to say at once "Fred doesn't" or "Sadie doesn't." Name any of your classmates. That pupil must say, "I do, but Tom doesn't," naming another. See how fast you can make the game fly. Try to name everyone in the class.

All who make mistakes should play the game again.

2. Written Practice

Answer the questions below, using as many of the same words as you can, but changing *didn't* to *doesn't* and adding *today*, like this:

Didn't Tom wear curls?
Tom doesn't wear curls today.

These are the questions:

Didn't Nell run from the cow?
Didn't Harry spill the water?
Didn't Bob ride in a perambulator?

Did you use three apostrophes? Why were they needed?

67

TELLING A STORY FROM A PICTURE

© *International.*

1. Class Talk

What is the first thing you see in the picture? What is happening? Who is the man? What is he doing? How does the dog feel? How do you know? Why do you think he is somebody's pet? What do you see besides the man and the dog?

What do you think the dog would do with a letter if the postman gave him one to take to the family?

Make up together a story about the postman and the dog. Give it an interesting title, so that anyone who saw the

title would wish to read the story. Dictate the story to someone at the board. Make the story funny if you can.

2. Writing a Story

Write about some funny thing you have watched an animal do. Write what the animal was and what his name was if he had one. Write where he was when you watched him. Write what he did. Write why it was funny.

68

STUDY OF A STORY[36]

1. Silent Work

As the story is read, try to think how it is going to come out. Listen so carefully that you can tell it again.

2. Class Talk

What business did the man have? What did he do after the fair? What happened after dinner? How was the man foolish? What should he have done? When was he warned again? Why did he not have his horse shod then? What happened to the horse? What happened to the man? Was he unlucky or foolish?

Tell the story in your own words.

If you run through the garden gate and forget to shut it, what might happen?

If a nail sticks up in a wooden pavement, what harm may it do? What ought you to do if you see such a nail?

3. Writing Answers to Questions

Write answers to the following questions, repeating as many words as you can from the questions:

1. What ought you to do if you saw a banana peel on the sidewalk?

2. What ought you to do if you saw a lady drop her glove?

3. What ought you to do if you saw a man's hat being blown away by the wind?

69

STUDY OF A POEM

1. Class Talk

What does a blacksmith do? What is his shop like?

Why does he use a fire? How does he make the fire burn hotter? How does the blacksmith work? What kind of noises does he make?

Why do you like to watch him?

2. Oral Practice

Read aloud the poem below, pronouncing with special care *you, fire, shining, going, gleaming:*

THE BLACKSMITH

I do so wish, Big Smith, that I might come and
live with you;
To rake the fire, to heat the rods, to hammer two
and two.
To be so black, and not to have to wash unless
I choose;
To pat the dear old horses, and to mend their
poor old shoes.
When all the world is dark at night, you work
among the stars,

A shining shower of fireworks beat out of red-
hot bars.
I've seen you beat, I've heard you sing, when I
was going to bed;
And now your face and arms looked black, and
now were gleaming red.

—*Adapted from* JULIANA HORATIA EWING

Ask questions about the poem until everyone understands it. Read it until everyone can say it.

3. Writing Questions and Answers

Copy these questions and answer them:

Have you watched a blacksmith at work? What did you see him do? What noises did you hear?

70

STUDY OF A PICTURE [37]

1. Class Talk

How many animals do you see in the picture on the next page?

How are the little ones holding on? How are they like rats? How are they different? How are they like cats? How are they different? How are they like squirrels? How are they different? What other animal do they make you think of?

Can anyone tell the class what they are and where and how they live? What are they used for?

How do animal mothers take care of their babies? Tell the class about a hen or a cat or some other animal mother that you have watched. What did she try to teach her babies?

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2. Writing Answers to Questions

Write answers to these questions. Look again at the picture before you write each answer:

How are the baby opossums holding on? What do their eyes look like? What do their ears look like? What do their noses look like? What is their fur like?

71

CORRECT ENGLISH: *THERE, THEIR*

1. Oral Study and Board Work

On page 70, find two words that sound alike but are spelled differently:

There are five baby opossums.
Can you see their claws?

Which of these words do we often use when we begin to speak?

The claws belong to the opossums. Then what does *their* mean?

Write on the board what stands below, putting in *there* or *their* wherever there is a blank:

—— are trees in the wood. —— are branches on the tree. —— is an opossum on a branch. —— are baby opossums on her back.

Then add the right words in the blanks below:

—— eyes are bright. —— noses are sharp. —— ears are round. They have —— tails round —— mother's. They love —— mother.

Did you use capitals correctly?

Why is there an apostrophe in *mother's?*

2. Written Practice

Copy what is printed below and write *their* or *there*, whichever is right, in each of the blanks:

—— are mice in our barn. Are —— mice in your barn? The Smiths have mice in —— barn. —— is a nest of baby mice under the porch, but —— mother is dead.

72

TELLING A STORY FROM A PICTURE

1. Class Talk

Tell about the children and the animals in the picture. Tell how they look and what they are doing. Where was

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the picture taken? Where is there a fire? Where is there a wigwam? How can you tell that the monkey is playing Indian, too?

Make up a story about the picture. Give the children and the animals names. Tell how they came to play Indian and what happened. Let the dog or the monkey do something funny in your story.

2. Writing Answers to Questions

Write answers to the questions below, using as many of the same words as you can:

What name did you give the boy? What name did you give the girl? What name did you give the monkey? What name did you give the dog? What happened in the story that was funny?

73

STUDY OF A STORY

1. Class Talk[38]

If you have played Indians, you have perhaps shot with a bow and arrow. Tell what they are like.

What is a bow string? How could a hunter make a trap for an animal by using a bow string?

The story you are going to hear will tell what a rabbit tried to do.

2. Silent Work

Listen to this story so carefully that, when it is finished, you can tell it in a few words.

3. Retelling a Story

Tell the story in your own words, but in this order:

1. Where the rabbit lived and what he did for a living.
2. What he found, and what he decided to do with it.
3. How he made a trap.
4. What he caught in the trap and how he set it free.
5. What happened to him.
6. How rabbits look today.

4. Writing Answers to Questions

Write answers to these questions, using as many of the same words as you can:

How did the rabbit feel when he caught the sun?
What scorched the hair between the rabbit's shoulders?
What did the rabbit's grandmother do to heal his burn?
What is there on the rabbit's back today?

74

REVIEW

1. Oral Study

Explain all the uses of capitals in what is printed below:

Our school closes on the last Friday in June. On the Fourth of July we shall visit Uncle Dick and Aunt Polly. They live near Alton, Kansas. They have a dog called Roger and a cat called Tip.

Explain the capitals below:

A little boy went into a barn,
And lay down on some hay;
A calf came and smelt about,
And the little boy ran away.

Explain all the punctuation marks in what stands below:

Did Old Mother Hubbard go to the baker's shop?
Did she go to the hatter's shop?
Yes, and she went to the barber's shop.
Did she go to the tailor's shop?
Yes, and she went to the cobbler's shop.
No, she did not.
What did she buy her dog?
She bought him bread, a hat, a coat, and shoes.

Explain the use of commas in the lines below:

Jane, be nimble. Jean, be quick.
John, jump over the candlestick.

Were you nimble, Jane?
Were you quick, Jean?
Did you jump over the candlestick, John?

2. Written Practice

Write on a piece of paper these:

1. A letter heading
2. A letter greeting
3. A letter close
4. An address for an envelope

Are there capitals where they belong? Are there commas where they belong? Are the parts of the letter placed so that they look well?

75

LETTERS

1. Class Talk

Make up together a letter to a city boy or girl about interesting things that you have seen happen this spring. Try to tell about things that the child to whom you are writing will not know. Make him wish to go to the country to see them.

Dictate the letter to someone at the board.

2. Copying and Adding to a Letter

Copy the letter on the board. Add to it one or two things that you yourself have seen.

Address an envelope to someone living in the city.

76

TELLING A STORY FROM A PICTURE

1. Class Talk

What is going to happen to the children in the picture? How does the horse feel about his load? What kind of horse is he?

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How many girls and how many boys are on the horse? Which of them look pleased? Which of them look as if they might be a little frightened? Which seem not to care much? Which of them are making a noise?

Besides the children, there is another person in the picture. See who can find him first. What do you think he is doing there?

Make up a story about the children on the horse. Give them all names. Tell how they came to be on the horse's back, what the horse did, whether anyone fell off, and what happened then.

2. Board Work

Dictate the story to your teacher so that she can write it on the board. Tell her where to put capitals and punctuation marks.

3. Writing a Letter

Write a letter to someone in the city. Tell when your vacation begins. Tell what you are going to do. Ask the person to whom you are writing to come for a visit.

Address an envelope.

77

LETTERS

1. Class Talk and Board Work

Exchange the letters that you wrote in your last lesson, and the envelope that you addressed.

Read carefully the one that you get. Tell where you see mistakes and explain how they should be corrected.

Let the best letters be written on the board.

Write also on the board the addresses for the envelopes.

2. Rewriting a Letter

After the class talk you ought to be able to write a much better letter. Keep your corrected letter before you as you write and do not make the same mistakes that you made in it.

Write another letter saying just what you said in the first letter, but making the second letter much better than the first.

Then address another envelope for this letter.

78

CORRECT ENGLISH: *CAME*

1. Oral Practice

Play the "Who Came to Town?" game.

Your teacher will ask, "Who came to town? Johnny, did you?" If your name is Johnny, you must answer, "Yes, I came," unless you have on your slip of paper the word *Boodle.* If you have this word, you must say, "No, Boodle [39] came."

As soon as the word *Boodle* is said, everyone must rise. Anyone who does not, is caught.

2. Written Practice

Write answers to the questions below, beginning each answer with *Yes,* and remembering to put a comma after *Yes.*

Did you come to school yesterday? Did you come to the party? Did Bess come to see you? Did Charles come to the door? Did Peter come in time?

79

STUDY OF A POEM

1. Oral Study

Hilda Conkling, who wrote the poem about the mouse, saw in the woods a yellow orchid flower, which is sometimes called lady slipper. Read the poem aloud:

ORCHID LADY

Tan and green orchid,
Are you a little lady
Holding up your skirts
Above the wet grass?

Do you wear a feather
Where that white is showing?
Is there any color
Shut inside your heart?
I could be an orchid,
I could be a lady,
I could wear a feather,
I could step like you;
There is just the difference
Of your way of bowing,
And your tilted bonnet
And your satin shoe!

— HILDA CONKLING

If you have ever seen a yellow lady slipper, tell the class what it is like. What are its colors? Where is the tilted bonnet? Why do you suppose the flower is said to have a satin shoe? What makes the orchid seem to bow?

Read the poem until everyone can say it. Read it so that it sounds as if the flower were nodding and bowing.

2. Writing about a Flower

What wild flower do you know best? Write about it like this: (1) Tell where it grows; (2) Tell what its leaves look like; (3) Tell what its flowers look like; (4) Tell whether an orchid is fragrant.

3. Something to Do at Home

Find some wild flower that you like, and try to write a little poem about it. Read Hilda's poem again before you begin. Try to make yours as good as hers.

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THE SEWING LESSON

LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

SECTION II

1[1]

READING A PICTURE

1. Class Talk

A picture tells a story without words. Tell the story of the picture on the opposite page.

When we look long at a picture, we are able to read in it many more things than we saw at first. Who finds in this picture something interesting that was not told in the story?

Study the picture and answer these questions:

Was it warm weather or not when the picture was taken?
What was the little girl trying to sew?
Where is the window? How do you know?
Why should all boys know how to sew?
Who remembers learning to sew? Tell who taught you, whether you found it hard to do, and what you thought about it.
Who remembers learning how to do something else? Make your story so funny that the class will laugh.

2. The Care of a Book

No good citizen likes to own or to see dirty things. He always does his best to keep clean everything that he uses.

When his hands become soiled he can wash them, but when his book becomes soiled or damaged in some other way, it cannot be made as good as it was before.

So it is important that every one who wishes to become a good citizen and to help govern the country should learn the first rule of cleanliness:

Keep yourself and everything about you as clean and neat as you can.

You can begin at this very moment by promising to take good care of the book that you are going to use for several years. Make a cover for your book and write on the cover this promise, with your signature:

> *I promise to keep this book from being torn, soiled, blotted, pencil-marked, dog-eared, and broken-backed.*

2

NAMES AND INITIALS

1. Board Work

Write your full name. With what kind of letter did you begin each word in your name?

Always begin each word in the name of a person with a capital.[2]

Whose name has the most words in it? Write it on the board. What is a shorter way of writing it?

We call the first letter of a word an ***initial.*** In writing names, we often use an initial instead of a whole word.

Change the long name on the board so that it has an initial in it. When you omit all the letters of a word except the first letter, you shorten or ***abbreviate*** it. An initial is an ***abbreviation.***

What punctuation mark is needed to show abbreviation?

Always write an initial as a capital and put a period after it.

Write your name with one initial. Write your initials only. Did you put a period after each initial?

If you write a letter to a stranger, and sign it *J. E. Smith*, the stranger will not know whether you are a boy or a girl. How can you sign your letter so that he will know?

2. Making a Book for Yourself [3]

Which of you like to collect things? Who collects post cards? stamps? buttons? stones and shells? What else do you collect?

You will find it fun this year to collect the stories, letters, and other things that you write, and to keep them in a book.

At the end of the year you will be able to read a book that you yourself have made, and to show it to your family and friends.

3. Writing Names and Initials [4]

Write the full names of five of your family.

Then write the same names, using initials for all the names but that of the family itself.

3

ADDRESSES [5]

1. Class Talk

What shall you write on the cover of your notebook? Why do you need both name and address?

With what kind of letter must each name of a place begin?

What must you write as your address?

Why is it well to give the name of the state?

In writing addresses it is always necessary to give the name of the state. There are very few town names that are not found in more than one state.

If you live in the country, what must you write that is not needed in the city? What does *Rural Route* mean? Find out whether the name of the county should be a part of your address.

If you live in the city, what must you write that you do not write in a country address? Why?

Always begin every place-name with a capital.

2. Writing Addresses

Practice writing your name and address until you can write it correctly and neatly. Then write it on the cover of your notebook.

Write on the first page of your notebook the addresses of three people from whom you would like to get letters.

4

READING A PICTURE

1. Class Talk[6]

What do you see in the picture on page 83?

What is the little girl thinking about her pets?

If you were to go up to her, what do you think she would say to you? What should you say to her?

How can you tell that the hares are soft?

How do you know that they are not afraid of the little girl?

Could they run away if they wanted to?

Where do the hares live?

Why do they have a wire netting before the door of their house? Suppose the door were of solid wood, and were shut, and kept out all the light and air, what would happen to the hares?

Have you kept hares or rabbits? What did you feed them? How often did you feed them? How did you give them water?

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2. One-Minute Stories [7]

If you have not kept rabbits, tell the class something interesting about a canary bird, or a cat, or a dog, or some other pet.

How big was it? What did it eat? What was its name?

3. Correct English: *Ran* [8]

The hares are Fluffy and Muffy, and the little girl is Nellie.

Read the jingle below. Take turns saying it until all know it. Say *ran* very hard:

Fluffy *ran*,
And Muffy *ran*,
The naughty things, away.
Then Nellie said, "I never *can*
Catch both of them today."

But Muffy *ran*,
And Fluffy *ran*,
Home again that day.
Then Nellie said, "Perhaps I *can*
Teach bunnies to obey."

4. Copying and Learning a Stanza[9]

Copy these lines in your notebook, like this:

He prayeth well who loveth well
Both man and bird and beast;
He prayeth best who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

— From *The Ancient Mariner*, by SAMUEL TAYLOR COLERIDGE.

Learn them.

5

DATES

1. Board Work

When you are looking over your work at the end of the year, you may wish to know when a certain story was written. To tell when a piece of writing was done, we may place a date on it.

In writing a date what comes first? What next? What last?

Write a date on the board. With what kind of letter should the name of the month be written? Why?

What punctuation mark should stand between the day of the month and the year? Why?

If we wish to note also the day of the week, we write thus:

Monday, February 23, 1920

What punctuation mark is used twice in this date? Why?

Who knows the rhyme, " Thirty days hath September "?
Write on the board the date of the last day of each of the months.

2. Pronunciation Practice

Read silently the sentence:

One Saturday in February I went to the library.

What two letters do you find in the middle of the word *Saturday?*
What two letters do you find in the middle of the word *February?*
What letter do you find before the *a* in *library?*
When you read the words *Saturday*, *February*, and *library*, all these letters should be sounded.
Which word has *ur?* How is it sounded?
Which has *ru?* How is it sounded?
Which has *ra?* How is it sounded?
Practice reading the whole sentence aloud.

3. Writing Dates

1. Write the names of the days of the week.
2. Write the name and date of today.
3. Write the dates for the other days of this week.
4. Write the following dates:

   1. Your birthday
   2. Next Christmas
   3. Next St. Valentine's Day
   4. Next Lincoln's Birthday
   5. Next Hallowe'en

5. Write in the lower left-hand corner of each page of your notebook the date on which that page was written.

4. Numbering Pages [10]

Now that you have dated each page, it is well to begin to number your pages, just as the pages of a printed book are numbered. When writing in your book, write first the number of the page.

6

SAFETY FIRST: STORMS [11]

1. Class Talk

Who is afraid of a dog? a cow? Is anyone afraid of any other animal? Do you really believe that it would try to hurt you?

Have you ever seen any animal afraid of a boy or girl? Why did it seem to be afraid?

In our country there are not many kinds of animals that will hurt people unless they think that people are going to hurt them.

It is a great pity to be afraid of animals that are harmless. It makes you feel uncomfortable.

Some people are afraid of the dark. How could it hurt anyone?

Some people are afraid of a thunderstorm. There is very little danger in a thunderstorm. Only one person in a million is killed by lightning each year. As long as you can count *one* between the flash and the thunder, you are safe.

2. Writing Answers to Questions [12]

Copy from this lesson the answers to these questions:

Is there much danger in a thunderstorm?
How many persons are killed by lightning each year?
When are you safe in a thunderstorm?

Begin each answer with a capital and end it with a period.

7

STUDY OF A POEM

1. Silent Work [13]

Read this poem silently, and guess who the three friends are:

FRIENDS

How good to lie a little while
  And look up through the tree!
The sky is like a kind big smile
  Bent sweetly over me.

The sunshine flickers through the lace
  Of leaves above my head,
And kisses me upon the face
  Like Mother, before bed.

The wind comes stealing o'er the grass
  To whisper pretty things,
And though I cannot see him pass,
  I feel his careful wings.

So many gentle friends are near
  Whom one can scarcely see,
A child should never feel a fear,
  Wherever he may be. — ABBIE FARWELL BROWN.

2. Oral Study

What is the sky like? What is the sunshine like?
Is the wind a summer or a winter wind? How do you know?
What different things does the winter wind do?
How are fire, water, and earth friends to you?
What other friends of this kind can you think of?

3. Pronunciation Practice [14]

Listen to the poem as it is read to you, then read it aloud, taking turns. As you read, see how clearly you can speak every word. Be careful when you pronounce such words as:

little	kisses	stealing	grass
pretty	whisper	wherever	pass

4. Correct English: *Lying, Lay* [15]

Play the game of "Under the Tree" like this:
Make a list of ten or more names of trees.
The first question will be like this:
"How many of you *lay* down yesterday under a pine tree?"
All who have the word *pine* on their list of trees should rise.

Then one of those standing shall ask another, "Did you *lie* under the banana tree, Peter?"

Then Peter shall answer, "Yes, I *lay* under the banana tree. Did you *lie* under the banana tree, Isabel?" and so on.

The last one shall say, "Yes, I *lay* under the banana tree." He shall then ask a question like the first, but using another name from his list.

Those who have the second name on their lists shall rise and ask one another as before.

For each correct answer a pupil may score 10. See who has the highest score when the game ends.

5. Writing Answers [16]

Write three answers to the question, "Where did the cat lie?"

8

THE PARTS OF A POEM

1. Oral Study [17]

Look at the poem which has the title FRIENDS. With what kind of letters is the title printed? In writing the word we make only the first letter a capital.

Is the poem printed all in one piece, or in several parts? How many such parts do you see? How are they separated?

What friend does the first part of the poem tell about? the second? the third? What does the fourth stanza say?

When a poem is divided into parts in this way, each part is called a *stanza*. How many stanzas are there in this poem? How many lines are there in each stanza?

Poetry and prose look very different on the page. Which has the wider margin? Which begins every line with a capital?

Do all the lines of this poem begin at the same distance from the left side of the page? Which begin nearer the left side?

In the first stanza, read the last word of each of the two lines that begin nearer the left side of the page. Do they sound alike?

Read the last word of each of the two that begin farther away from the left side. Notice how they sound.

Do the same for each of the other stanzas. Let some one write the pairs of words on the board as they are read.

Begin every line of poetry with a capital.

2. Copying a Poem

Copy this poem in your notebook. First measure where to begin to write the title so as to bring it near the middle of the page.

Leave the space of one line between the title and the first stanza, and also between the stanzas.

Measure to see where you should begin the lines that are nearer the left of the page and leave half an inch more for the others.

It is better to take plenty of time to make a really good copy, than it is to have an untidy copy with crooked lines and irregular spaces.

9

STUDY OF A STORY

1. Retelling a Story [18]

Read this story silently and be ready to tell it to the class in your own words, straight through from beginning to end:

THE CONTENTED OLD WOMAN

One day a poor old woman was digging potatoes in her garden. She found an iron pot buried in the earth. She drew it out and saw that it was full of gold money. She was as pleased as she could be.

As she dragged the pot toward her house, she wondered if it was really full of gold pieces. When she looked to see, she found that the gold had turned to silver money. Still she was as pleased as she could be.

When she had to stop for breath, she wondered if it could be true

that she had a pot full of silver coins. She looked again and found that the silver had turned to copper pennies. Still she was as pleased as she could be.

At her door she looked to make sure that her pennies were safe. She found that there was nothing in the pot but a heavy stone. She remembered that she needed just such a stone to keep her door open when the wind blew. She was still as pleased as she could be.

As she was about to pick up the stone, it changed into a dreadful goblin that screeched and galloped over the fence and away. All she could think of was her wonderful luck. He might have eaten her up, house and garden and all. She was still as pleased as she could be.

— Adapted from *English Fairy Tales*, by JOSEPH JACOBS.

2. Class Talk

What should you have said if you had found a pot of gold?
What should you have said when the gold turned into silver?
What should you have said when it turned into copper pennies?
What should you have said when the pennies turned into a stone?
What should you have said when the stone turned into a goblin?

3. Writing Answers to Questions [19]

Copy from the story the answers to the following questions:
Who was digging potatoes in her garden one day?
What did she find there?
What did she do? Was she pleased?
Compare with the book what you have written.

10

MAKING A PLAY

1. Oral Practice [20]

Make a play of the story of "The Contented Old Woman."

Name the old woman Mrs. Potluck, and let her have a neighbor named Mrs. Miggs. Name the goblin Flibbertigibbet.

Choose two girls and a boy to play these parts.

Mrs. Potluck must dig and find the pot. What shall she say?

After the goblin has gone, Mrs. Potluck must run and tell Mrs. Miggs. What shall she say?

2. Something to Do at Home [21]

When you go home tonight, tell the story to somebody there — a little brother or sister, or some one else — and remember what that person said about it so that you can tell the class tomorrow.

3. Writing Answers from Memory

Write from memory answers to the following questions:

What did the old woman want the stone for? Begin your answer with *She.*
What did it change into? Begin with *It.*
What did the goblin do? Begin with *He.*
How did the old woman feel? Begin with *She.*

11

GIVING A PLAY

1. Oral Practice

Let several groups of pupils give the little play about Mrs. Potluck. Each time the play is finished, be ready to tell how you think it might have been made better. Vote who did it best.

2. Correct English: *Saw* [22]

Play the game of "Mrs. Potluck."

One pupil shall be Mrs. Potluck. She must be blindfolded while she answers the questions. But when she says, "A goblin I *saw*," the class will circle round her slowly, and she will try to touch some one. The pupil whom she touches will be Mrs. Potluck, and the game will begin over again.

This is what you say:

Class: Oh, what did you see, Mrs. Potluck?
Mrs. Potluck: A pot of gold I *saw*, I *saw*.
Class: Was it gold you *sáw*, Mrs. Potluck?
Mrs. Potluck: It was silver coins I *saw*, I *saw*.
Class: Was it silver you *saw*, Mrs. Potluck?
Mrs. Potluck: It was copper pennies I *saw*, I *saw*.
Class: Was it copper you *saw*, Mrs. Potluck?
Mrs. Potluck: It was only a stone I *saw*, I *saw*.
Class: Was it a stone you *saw*, Mrs. Potluck?
Mrs. Potluck: A goblin I *saw*, and *you're* Mrs. Potluck now.

3. Writing Answers

Write answers to the following questions:

1. Who was the first person whom you saw at school this morning? Begin: *At school* —
2. What did you see on the way to school? Begin: *On the way* —
3. What did you see in a store window? Begin: *In a store window* —

Always write *I* as a capital.

12

THE PARTS OF A STORY

1. Oral Study

How many parts has the poem in Lesson 7? What is each called?

Find in your readers a poem of two stanzas; one of more than three stanzas.[23]

Turn to the story on page 89. Some of the lines begin farther away from the margin than the others. Read the first word of such a line. Find another.

How many lines begin farther from the margin than the other lines do? Read the first words of all these lines.

Like a poem, a story is divided into parts.[24] The beginning of each part is shown by leaving a wider margin at the left of the first line.

Each part of a story tells about a different thing. The story of Mrs. Potluck tells about five different things. The first part tells how she found a pot full of gold.

What does the second part tell about? the third part? the fourth part? the fifth part?

The parts into which a story is divided are called ***paragraphs***.

In writing, always begin the first line of each paragraph half an inch farther from the left side of your paper than the other lines.

2. Copying Paragraphs

Copy the first two paragraphs of the story on page 11.

First write the title, beginning each word with a capital.

Leave a space of one line between the title and the first paragraph.

13

THE SENTENCE

1. Correct English: *Sat*

Read the following aloud and speak *sat* very clearly:

Two bears *sat* in a tree.

Two wild-cats *sat* by the bears that *sat* in a tree.

Two monkeys *sat* by the wild-cats that *sat* by the bears that *sat* in a tree.

Two squirrels *sat* by the monkeys that *sat* by the wild-cats that *sat* by the bears that *sat* in a tree.

Two parrots *sat* by the squirrels that *sat* by the monkeys that *sat* by the wild-cats that *sat* by the bears that *sat* in a tree.

Two tree toads *sat* by the parrots that *sat* by the squirrels that *sat* by the monkeys that *sat* by the wild-cats that *sat* by the bears that *sat* in a tree. And they all *sat* and *sang* together.

Make up a nonsense story, using the word *sat* many times.

2. Silent Work[25]

Read the fable below silently in one minute:

THE FOX AND THE CROW

A crow sat on the branch of a tree. She was eating a piece of cheese. A hungry fox ran under the tree and asked her to sing for him.

The silly crow could not sing at all. But she was so flattered that she opened her mouth and tried. Of course she dropped the cheese.

The fox gulped it down in a hurry. Then he ran away laughing.

— Adapted from ÆSOP.

3. Oral Study

Repeat the fable straight through. Do not forget any part of it.

How many paragraphs are there in this fable?

How can you tell where each begins?

4. Board Work

Read the first two words in each paragraph.

Each story is divided into parts called paragraphs; and each paragraph is divided into still smaller parts.[26] Each of these

smaller parts begins with a capital, and ends with a punctuation mark. In this fable the punctuation mark is always a period.

Find the parts in the first paragraph. Remember that each part begins with a capital and ends with a period.

Write the parts of the first paragraph on the board.

Write on the board in the same way the parts of the second paragraph and the third.

How many parts are there in the first paragraph of this fable? How can you tell where each begins? How can you tell where each ends? How many parts are there in the second paragraph? How do you know? How many parts are there in the third paragraph? How do you know?

Each part of a paragraph is called a ***sentence.***

5. Copying a Fable [27]

Copy the fable on page 94.

Begin and end each sentence correctly.

14

SIGNS OF THE SEASON [28]

1. Board Work

What season of the year is it? How do you know? Name a sure sign of the season. Make a sentence telling this, and if the class says that the sentence is correct, write it on the board.

Give another sure sign of the season. Write this in the same way, beginning it immediately after the first sentence.

In this way write other sentences until no one can think of anything else which clearly shows that the season is autumn.

Read silently the paragraph on the board. Be ready to point out and correct any mistakes you find.

To finish the paragraph make up a good sentence, telling what it was about.

2. Copying a Paragraph

Copy into your notebook the paragraph on the board.

Make sure that the end of each sentence is written correctly.

15

AUTUMN GAMES [28]

1. Board Work

What fun do you have in autumn that you do not have in summer?

Name an autumn game or sport for boys. Name one for girls.

Write two sentences about these sports on the board in a paragraph. Then add as many other sentences as you can about other autumn games.

Correct the new paragraph about signs of autumn.

2. Paragraph Review

Both paragraphs are about the same thing. But some of the signs of autumn are of one kind and some of another.

Which did you put into the first paragraph?

Which did you put into the paragraph just written?

How many paragraphs, then, have you written about autumn?

What is a paragraph? On what page did you learn this?

3. Copying the Second Paragraph of a Story

Take the page on which you wrote the first paragraph about autumn, and write the new paragraph below it.

16

THE SENTENCE

1. Review of Paragraph

Take your readers, and turn to the story that you read last.

Find the beginning of a paragraph. Read the first word of it.

How many sentences are there in this paragraph?

Find the beginning of another paragraph. Count the sentences in this paragraph. Read the first and the last word in each sentence. How can you tell that you are right?

How many paragraphs are there on the page? Which paragraph

has the most sentences in it? Count the number of sentences in it. Read the first word and the last word of each sentence.

2. Oral Practice [29]

Read the following aloud:

> a crow sat on the branch of a tree with a piece of cheese in her mouth up ran a hungry fox and asked her to sing for him

Why is this hard to read? What would make it easier to read?

Close your books and listen to the first paragraph of "The Fox and the Crow." How could you tell where each sentence ended?

Listen to the second paragraph. How does the reader's voice change at the end of a sentence?

Read the last paragraph of "The Fox and the Crow," and show by the way you read where the end of the first sentence comes.

When we listen to good reading, we can tell by the changes of the reader's voice and by the pauses, where each sentence begins and ends.

In print or writing, punctuation marks tell us where the sentences end.

Take turns reading the three paragraphs in such a way that the class can tell, with closed books, where each sentence ends.

Begin every sentence with a capital.

3. Writing Sentences

Write three sentences about the fox and the crow.

17

QUESTIONS AND STATEMENTS

1. Board Work

Dictate to some one at the board answers to the following questions. Use as many words of each question as possible:

1. Where did the crow sit?
2. What was the crow eating?
3. Who ran up?
4. What did he ask the crow to do?
5. Could the crow sing?
6. How did she feel?
7. What did she try to do?
8. What did she do with the cheese?
9. What happened to the cheese?
10. What did the fox do then?

What punctuation mark do you find after these ten questions?
What punctuation mark did you use after the answers?
Punctuate each sentence properly before you write the next.

2. Oral Study

When we make a sentence, we either *ask* or *tell* something.
When we *ask* something, we call the sentence a ***question.***
When we *tell* something, we call the sentence a ***statement.***
A statement may be an answer to a question, or it may be made when no question has been asked.
Ask a question about Mrs. Potluck.
Make a statement about her.
Make a rule for the punctuation mark after a statement.
Make a rule for the punctuation mark after a question.

3. Writing Questions and Statements

Write five questions that you sometimes ask at dinner.
Exchange papers and write answers to the questions you receive.

18

QUESTIONS AND STATEMENTS (Continued)

1. Pronunciation Practice

Read the following pairs of words so that every one in the class will know which of the two you are saying:

which	witch	why	wye (the name of the letter *y*)
where	wear	whether	weather
when	wen	while	wile
whey	way	what	wot

To make sure that you speak the *wh* properly, try to say *h* and *w* at the same time.

Practice saying:

Whether the weather is warm,
Whether the weather is not,
Whether the weather is cold,
Whether the weather is hot,
We'll weather the weather whatever the weather,
Whether we like it or not.

Play the Pronouncing Game,[30] using these words:

what	which	when	why
where	whether	whistle	whip
while	whisper	white	whale

2. Oral Practice

Let two pupils read the talk between the Blind Man and the Man Who Could See:

The Blind Man: Is milk like paper?
The Man Who Could See: It is as white as white paper.
The Blind Man: Does it feel like paper?
The Man Who Could See: No, but it is as white as flour.
The Blind Man: Is it soft and powdery like flour?
The Man Who Could See: No, but it is as white as a white rabbit.
The Blind Man: Is it as warm as a rabbit?
The Man Who Could See: No, but it is as white as snow.
The Blind Man: Is it as cold as snow?
The Man Who Could See: No, but it is as white as all these things. I cannot tell you what it is like.

What kind of sentence does the Blind Man always use? What punctuation mark always follows it?

What kind of sentence does the Man Who Could See always use? What punctuation mark always follows it?

Change each statement into a question, and each question into a statement. You will need sometimes to omit, or add words, and sometimes only to change their order. For example:

Milk is not like paper. Is it as white as flour?

3. Writing Statements [31]

Write an answer to each of your questions. At the beginning of each answer, use *Yes* or *No*, whichever is right. Look at the talk on page 21 to see what mark is used after *No*. Use the same mark after *Yes* when it begins a sentence.

19

THE FIVE SENSES [32]

1. Class Talk

What was the Man Who Could See trying to do?

How could you explain to a blind man what white is like?

How can a blind man tell a glass of milk from a glass of lemonade? In what other ways could he tell?

How could he tell a glass of hot water from a glass of cold water?

How could he tell when something on the stove is boiling?

What do we see with? What do we hear with? What do we smell with? What do we taste with? What do we touch and feel heat and cold with?

Sight, hearing, smell, taste, and touch we call the five senses. Through them we learn all that we know about the world.

Which of our five senses tells us what the sky is like?

Which two senses tell us what the wind is like?

Which four tell us what an orange is like? What can a blind man tell about an orange?

2. One-Minute Talks

Our five senses are like five soldiers that stand on guard to see that no harm comes to the body. If you could not feel heat, and one day when you were reading, you put your foot too near the fire, what would happen? If you could not smell, and poisonous gas leaked into the room, what might happen?

Talk about special dangers to a person who cannot see; to one who cannot hear; to one who has no sense of smell, or of taste.

3. Writing a Paragraph

Write a paragraph of three sentences about three ways in which a blind person keeps out of danger.

20

DESCRIBING ANIMALS

1. Class Correction

Read aloud some of the sentences and let the class say what is good about them and how they might be made still better.

2. One-Minute Talks

Think of some animal that you have often seen; not a cat, or dog, or cow, or horse. Tell the class in one minute what it is like, without once using its name. The class will try to guess what animal you have thought of. Tell what its size, color, and shape are like; what it feels like; what kind of noise it makes; and what it eats.

3. Correct English: *Lying, Lay*

Make up a game like "Under the Tree," using the names of animals, like this:

Question: Tell me where the zebra *lay*.
Where was he *lying* yesterday?
Answer: Under the stove the zebra *lay*.
I saw him *lying* there yesterday.

See who can think of the funniest place.

4. Writing a Comparison [33]

Write a paragraph of four sentences about a dog and a cat or an orange and a lemon. Tell how they are alike and how they are so different that one could never be taken for the other.

21

STUDY OF A PICTURE

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1. Class Talk [34]

A lion is a kind of cousin to a cat. In what ways are they alike? In what ways are they different?

If you had a lion and a cat as pets, what names should you give them? Make on the board a list of the best names for each.

2. One-Minute Talks

If you have been at the zoo or a circus, tell the class about the animal that interested you most.

Or tell about a team of horses that were friends.

Or tell about a queer cow, or some other queer animal.

Or tell about what you saw in the window of an animal store.

3. Writing a Comparison

Write a paragraph of four sentences about a cow and a horse. Tell what the cow can do that the horse cannot; and what the horse can do that the cow cannot do.

4. Silent Work

Learn this poem:

Dance to the beat of the rain, little fern,
And spread out your palms again,
And say, "Though the sun
Hath my vesture spun,
He had labored, alas, in vain,
But for the shade
That the cloud hath made,
And the gift of the dew and the rain."
Then laugh and upturn
All your fronds, little fern,
And rejoice in the beat of the rain!

—JOHN B. TABB.

22

RAINY DAYS

1. Class Talk

Who likes a rainy day? Tell the class what you like about it.
How does the earth smell after rain in autumn?
What things look prettier in the rain than in dry weather?
What animals like the rain? How do they behave in it?
What animals hate wet weather? How do they behave in it?

2. Board Work

Choose one of the following subjects about rain and make up a paragraph, working together:

How to Have Fun on a Rainy Saturday
How the Street Looks When it Rains

How the Road Looks When it Rains
Animals in the Rain
How People Behave in the Rain
Playing Geography in the Gutters and Puddles

3. Writing Paragraphs

Write a paragraph about what you and your family do at home on wet autumn evenings. Try to make your story more interesting than the one that you worked out together on the board.

23

STUDY OF A POEM

1. Pronunciation Practice

One little elf
Hid himself;
Two little elves
Hid themselves.

Repeat this jingle as clearly and rapidly as you can, using *washed, brushed, dressed,* and other words instead of *hid.*

2. Silent Work

As the poem is read to you, sit with your books closed, and listen carefully so that you can answer questions about what happened:

THE ELF AND THE DORMOUSE

Under a toadstool
  Crept a wee elf,
Out of the rain
  To shelter himself.

Under the toadstool
  Sound asleep,
Sat a big dormouse
  All in a heap.

Trembled the wee elf,
  Frightened, and yet
Fearing to fly away
  Lest he get wet,

To the next shelter —
  Maybe a mile!
Sudden the wee elf
  Smiled a wee smile,

Tugged till the toadstool
  Toppled in two.
Holding it over him,
  Gayly he flew.

Soon he was safe home,
  Dry as could be.
Soon woke the dormouse —
  "Good gracious me!

Where is my toadstool?"
  Loud he lamented.
And that's how umbrellas
  First were invented.

— OLIVER HERFORD.

3. Oral Study [35]

Where did the elf creep? Why? Who was under the toadstool? What was he doing? Why didn't the elf go away? How far was it to the next place that would keep him dry?

Why did the elf suddenly smile? What did he do?

What did the dormouse [36] say? Were umbrellas really invented in this way, or is this only a joke?

What does a toadstool look like? How large is it? Then how small was the elf?

This whole story can be squeezed into a single sentence:

One rainy day an elf ran away with a toadstool under which a dormouse was asleep, and used it for an umbrella.

4. Writing from Memory

Close your book and write from memory the sentence that tells the story of "The Elf and the Dormouse."

If you cannot, read the sentence carefully and try again.

24

STUDY OF RHYMES

1. Pronunciation Practice

Read "The Elf and the Dormouse" aloud, pronouncing with care words that are often badly spoken, such as:

crept	elf	himself	sat
yet	fearing	lest	get
next	maybe	sudden	holding
where	umbrellas	first	out of

2. Review of Stanza

How many stanzas are there in the poem? How many lines are there in each stanza? With what does each begin? How can you tell where one stanza ends and another begins?

3. Oral Study

Read aloud the last word in each line of the first stanza. Which of the words sound alike?

Read aloud, taking turns, the last word in each line of all the other stanzas, and tell which words sound alike. Who knows what such words are called?

Words that end with the same sounds are called ***rhymes.***

Name in pairs all the words that rhyme in this poem.

Find as many rhymes as you can for each of the following words:

go sing me in attend many

Rhyming words should begin with different sounds. *Sew* and *sow* are bad rhymes, because they sound exactly alike.

See how many pairs of rhyming lines you can make.

4. Copying a Poem

Copy into your notebook the first five stanzas of "The Elf and the Dormouse." Be careful to put in all the punctuation marks and capitals.

25

PARAGRAPH AND SENTENCE REVIEW

1. Pronunciation Practice

Play the Pronouncing Game[30] using the words:

crept	leapt	swept
kept	slept	wept

2. Oral Study

GETTING RICH

One night a farmer's boy crept into a garden to steal strawberries. He began to plan how he would make his fortune.

"These strawberries will bring me money enough to buy a hen. She will lay eggs and have a family of chickens. I shall sell them when they are grown up. Then I shall have money enough to buy a pig. Presently I shall have some little pigs. When they are grown up I shall sell them. They will bring me money enough to buy a colt. When my colt is grown up I shall sell him. He will bring me enough money to buy a little house and garden. In my garden I shall grow strawberries. I shall hire a watchman to keep them safe from thieves. If he finds any one picking them he will shout like this."

He forgot where he was and shouted at the top of his voice. The watchman came and caught him with a basket full of strawberries.

— Adapted from TOLSTOI.

Name in order all the things the boy meant to buy and sell. Why was he not likely to get rich in that way?

How many paragraphs are there in this story? What does each tell about? What is the first word in each paragraph? How can you tell where each paragraph begins?

How many sentences are there in the second paragraph? What is the first word and the last word in each sentence? With what kind of letter does each sentence begin? With what mark does each sentence end? Are these sentences questions or statements?

3. Board Work

Change each of the statements in the second paragraph into a question and write it on the board.

4. Writing Questions and Answers

Write in your notebook any three questions that the farmer boy may have asked himself and write the answer to each.

Be sure that questions and answers are correctly capitalized and punctuated. Is every word correctly spelled?

26

STORY-TELLING

1. Class Talk

You have probably heard some one say:

Don't count your chickens before they are hatched.

What does it mean? Why are we told not to count upon things that have not yet come to pass? Who can tell the class about some one who "counted his chickens" too soon?

Be sure to say whether you know that your story is true, or whether it is something that you have read or heard.

2. Retelling Oral Story [37]

Tell in your own words the story that your teacher reads you.

3. Writing the Story from Memory

Write a paragraph of four sentences telling about the beggar.

27

STUDY OF A FABLE

1. Class Correction

Read aloud and improve the paragraphs about the beggar.

2. Oral Study [38]

THE FOXY FOX

The lion, the donkey, and the fox went out to hunt. They caught a large number of animals. The lion told the donkey to divide them. He divided them into three equal parts, and said, "Here they are."

The lion grew angry, ate up the donkey, and told the fox to divide the game again. The fox collected all into one heap, and left only one small bit for himself.

The lion looked at it and said, "Who taught you to divide so well?"

Said the fox, "What about that donkey?"

—Adapted from TOLSTOI.

In this fable the lesson is not told in plain words. What do you think it is? Which of the three animals is greedy? Which is stupid? Which is clever?

Why did the lion eat up the donkey? Why did not the fox divide the food in the same way that the donkey did?

Tell the fable in your own words, explaining what the last sentence means. Tell it in as few words as you can.

3. Acting a Fable

Let three pupils act the fable. Add as much talk as you can.
Tell all that the animals said when they first went hunting.
Give the whole conversation between the lion and the donkey.
Tell what the lion said to the fox, and what the fox answered.

4. Correct English: *Has gone*

Make up a game about Old Mother Hubbard.

Write on the board a list of all the places that she went to and another of all the things she tried to get.

The Teacher asks, "Where has Mother Hubbard gone?"

The answers must name places and things written on the board, like this, "She *has gone* to the parlor to get some onions."

Make the places and things as amusing as you can.

The side that makes the fewest mistakes wins.

5. Practice in Punctuation and Capitals [39]

Copy the following sentences, and correct them as you write:

the lion went out to hunt with the fox and the donkey the lion told the donkey to divide what they caught the donkey divided everything into three equal parts the lion was angry and ate up the donkey the fox gave nearly all the game to the lion then the lion was satisfied

28

SINGULARS AND PLURALS [40]

1. Oral Study and Board Work

THE LITTLE VISITOR

It was a wild storm. The wind rattled the blinds. The snow fell in drifts. Rose opened the door a crack to peep out at the street.

The wind blew the door open. In came the snow and with it a little sparrow. It flew to the table and hopped about.

Rose put some bread on the table. The sparrow ate the crumbs. Then it fluffed its feathers into a ball and went to sleep for the night.

The next morning the sun shone warm. The sparrow flew out of an open window to join the flock of its little brown brothers.

In this story you will find many *names* of different things. In the first sentence there is one — *storm*. In the second there are two. Give them. Name the two in the third sentence.

Which word names a person? Find three other names in the same sentence.

Make a list of all the different names in the story. There are twenty-two altogether.

Make a separate list of all that end in *s*. There are only five.

What is the difference in meaning between *blind* and *blinds?* between *window* and *windows?* between *crumb* and *crumbs?* between *brother* and *brothers?* between *feather* and *feathers?*

How do you change the spelling of a name when you wish to make it mean more than one person or thing?

Read from your list all the names that mean only one.

A name that means only one person or thing we call a ***singular.***

Read the list again, adding *s* to each singular, to make it mean more than one person or thing.

A name that means more than one person or thing we call a ***plural.***

How many plurals did you find on the printed page of the story?

Change each plural in "The Little Visitor" to a singular.

In the story on page 11 find all the names and tell whether each is a singular or a plural. Tell how you know.

2. Writing Singulars and Plurals [41]

Write at the top of a page two titles: *Singular* and *Plural.*

Under *Singular* write all the singulars that you have found in "The Little Visitor." Under *Plural* write all the plurals.

Then write the plurals of all the singulars that you have written, and the singulars of all the plurals.

29

BIRD TABLES [42]

1. Sentence Review

Choose a good name for this picture.

Ask a question about it. Write the question on the board, punctuating it properly. Write an answer to it.

If you were going to make a bird table, what should you need to ask?

Write all the questions and answers on the board.

2. Class Talk

Read the following, and talk about it:

Birds that stay in the North through the winter often starve or die of cold. When the ground is frozen or covered with deep snow, they cannot get at the seeds and worms which are their food.

It is a great pity to have them die in this way, not only because we lose so much of their beauty and song, but also because there is nothing to take their place in killing the insects that destroy our grain and fruit.

Bird tables help the birds through the hard winter. If you cannot get a bird table, you might set up a box for shelter against the winds.

If you can keep in the box a big piece of suet or half a cocoanut, you will give the birds board as well as shelter. Tie the food by a strong string, or it will be blown or knocked down and not found. Do not leave loose ends to the strings, as the birds' claws may catch in them.

When you see birds looking about for something to eat, if you throw out to them bread and cake crumbs, they will soon come near and be friendly. It is great fun to watch their pretty ways. Even the shabby little sparrows of the city are much better than no birds at all. But you should not encourage birds where cats can get them. If you tie a little bell to a cat's neck, she will not be able to catch many birds.

3. One-Minute Talks

Tell in your own words why birds die in the winter and how we can protect them. Try to tell all that you have just been reading.

4. Correct English: *Saw*

Play the game of "What did you see?"

One pupil shall be It. He shall begin the game by asking some one, "What bird did you see?" or "What beast did you see?" or "What fish did you see?"

Before It can count twelve, the pupil asked must answer correctly, "I saw ——," naming a bird, a beast, or a fish. If he does not, he must be It.

5. Writing a Paragraph

Write a paragraph of four sentences, telling your teacher what you can do, and what you should like to do, for the birds.

30

CORRECT ENGLISH: *TWO, TOO, TO*

1. Oral and Board Work

In the following story see who is first to find three words spelled differently and sounding alike:

TWO TIMES TWO

One day two friends, a squirrel and a hare, found four apples, and tried to divide them equally.

The hare took three apples for himself and left one.

"That is not fair," said the squirrel.

"Then you divide them," said the hare.

The squirrel tried. He too took three apples and left one.

"That is not right," said the hare. He sat thinking a long time. The squirrel thought, too. Presently a boy came along the path.

"What are you two doing with those apples?" he asked.

"We are trying to divide them equally," said the squirrel.

"You take two," said the boy, "and the hare must take two, too."

"How do you know?" the two friends asked.

"I go to school," he answered. "I have learned that two twos are four, and I have learned other multiplication tables, too."

Write on the board all the sentences in which any of these words is found. Explain how each is used wherever it occurs.

2. Written Practice with *two, too, to*

Copy the following, using *two*, *too*, or *to* where you can:

THE —— JACKS [43]

The —— Jacks were Jack Daw and Jack Horner. Jack Horner was —— fond of Christmas pies. He used —— sit in a corner and eat them. Jack Daw liked Christmas pies ——. The —— Jacks went —— school. Their —— sisters went —— school ——. The —— Jacks were in the Fourth Grade. Jack Daw was ten years old, and Jack Horner was ten years old ——. Jack Horner was —— idle —— study and Jack Daw was —— full of fun. So the —— Jacks had —— stay in the Fourth Grade a long time. That was —— bad.

MOUNT VERNON

31

THE LETTER[44]

1415 Chapin Street
Washington, D.C.
October 15, 1920

My dearest Mother,

We are having a wonderful time. Aunt Clara and Bill and I went yesterday by boat to Mount Vernon, where Washington lived. We saw his library with his books, and many other rooms. Some of the furniture is what he used.

In front of the house is a long porch with big columns, from which you can look out over the river. They say Washington used to walk up and down there every day.

Tomorrow Uncle Tom is going to take us to Congress. He says that we cannot begin too early to find out how our country is governed. I wish you could go too.

With much love to everybody at home,

Your loving son,
Teddy

HEADING
.....
.....
.....

GREETING
.....

B .....
.....
O .....
.....
D .....
Y .....
.....

CLOSE.....
SIGNATURE.....

1. Class Talk

When you are grown up, you will have to write many letters. If you learn now to write them well and easily, you will save yourself a great deal of trouble later.

If you learn to write good business letters, you will be more successful in life. If you learn to write interesting letters to your friends, you are more likely to get interesting letters from them.

But before you can write any letter, you must learn exactly how it should be placed on the paper.

In the letter picture above five important parts are labeled. What are they?

Which part is written first? Where is it placed on the paper?

What is the body of the letter?

Where does the greeting begin?

Where does the close begin? the signature?

2. Making a Letter Picture[45]

Cut a piece of paper 5 × 6½ inches, and measure on it the places where the greeting, close, and signature are to begin.

Then measure for the margins and draw lines for the different parts.

32

THE LETTER: THE HEADING

1. Oral Study

In the letter on page 116, how many lines are there in the heading? What do these lines tell?

Notice that there is no punctuation mark at the end of any of the lines. The spaces separate the parts of the address from one another and from the letter.

What punctuation mark is used between place names? Why?

There are two good reasons for writing the address in the heading of a letter. If we omitted it, some day we might write an important letter to a stranger and wait in vain for a reply because he did not know our address.

The second reason is that if we addressed an envelope incorrectly, the heading would show where to return the letter.

We write the date in the heading so that our correspondent will know when we wrote. Often we say "yesterday," "today," and "tomorrow" when we write to our friends. How can they tell what these words mean, unless the date is written in the heading?

What punctuation mark is used in the date?

In a letter heading, always place a comma between the name of a city or town and its state or country.

In a date, always place a comma between the day of the month and the year.

2. Writing Letter Headings

Cut four pieces of paper letter size and write the following:

1. Copy the heading of the letter on page 116.
2. Write as a heading your home address and the date of today.
3. Write as a letter heading the address of your school and the date of next Monday.
4. If you live in the city, write a country address and the date of Columbus Day, this year.
5. If you live in the country, write a city address and the date of Columbus Day, this year.

33

THE LETTER: GREETING AND BODY[46]

1. Oral Study

Read the greeting of the letter on page 38. Where shall you begin to write it?

Suppose you should write two letters, and place them in the wrong envelopes. If there were no greetings, what would happen?

Where are capitals used in the greeting? Why do we write *Mother* with a capital? Do we mean any mother or a particular person?

What is the rule for writing names of particular persons?

What other words, like *Mother*, used in the greetings of letters, should be written also with capitals?

The first word of the greeting is written with a capital because it is the first word of the letter. If you begin your greeting with *My*, do not use a capital for *dear*.

What punctuation mark is used after the greeting of a letter?

The comma shows that the greeting does not end a sentence but belongs with the sentence that follows it.

What part of the letter follows the greeting?

2. Writing Letter Greetings

Keep these greetings before you as you write yours:

Dear Father, *Dearest Sally,*
My dear Ben, *My dearest Grandmother,*

Cut five sheets of paper of letter size. Then write five headings, one on each sheet.

Then write five greetings, one on each sheet, to people from whom you would like to receive letters. Be careful to place the greeting in the right position on the paper.

34

THE LETTER: CLOSE AND SIGNATURE

1. Oral Study

After the body of the letter, what two parts remain to be written?

The close of a letter is used for the sake of politeness. It is like saying good-by when we leave a person.

Where is the close placed on the page? How does it begin? How does it end?

There are many ways of writing the close; but the following are among the best:

For a stranger: *Very truly yours,*
For a friend or acquaintance: *Sincerely yours,*
For one whom we love: *Yours with love,*
Lovingly yours,

Which word in the close begins with a capital?
What punctuation mark always follows a close?

What do we call the name at the end of the letter?

Do not put a period after the signature.

Always begin the close of a letter with a capital and end it with a comma.

2. Writing Close and Signature

Take the sheets on which you wrote headings and greetings and mark off a space to be filled by the body of the letter. Then write a close and your signature on each one.

35

THE POST OFFICE[47]

1. Class Talk

Long ago when a person wished to send a letter, he had to find a messenger to carry it. How do we send letters now?

If you are asked to mail a letter, where do you put it? How does it reach the person to whom it is addressed?

Why does it have to have a stamp on it? How much does Uncle Sam charge for carrying a letter? a postcard?

What happens to a letter when the address is wrong, or cannot be read, or when the person addressed cannot be found?

Bring to class for study tomorrow one or more envelopes that have passed through the mail. If any of you are making stamp collections, bring these.

2. Copying a Letter[48]

Copy very carefully the letter on page 38. Make your letter neat, with every part in the right position and correctly punctuated.

36

STUDY OF A POEM

1. Class Talk [49]

What is your postman like? Is he old or young? Has he a beard? Does he sing and whistle? Does he carry a heavy bag, or has he a cart? What is his uniform like?

2. Silent Reading

Read the poem silently and quickly:

THE POSTMAN

The postman does his duty still
  In wind and in rain;
He clambers up the weary hill,
  Then plods down again.

He mounts the steps with hearty gait;
  The bell briskly rings;
And even when he has to wait,
  The gay fellow sings.

And when within his bag he bears
  A letter for me,
I know the kindly postman cares,
  Is pleased as can be.

So when his resting-time has come,
  And daylight is dim,
I hope the postman finds at home
  A letter for him.

— Abbie Farwell Brown.

Tell in one sentence the most important thought in the poem.

3. Pronunciation Practice

Play the Pronouncing Game with the following words:

avenue	due	duty	dew	duke
new	news	nuisance	stupid	Tuesday

Then read the poem aloud.

4. Good and Bad Rhymes [50]

Rhyme is one of the ways to make a poem beautiful. But the rhymes themselves must be good. In the last stanza of "The Postman," which two words make a bad rhyme?

Of the following rhymes tell which are good and which are bad:

seen — green	given — heaven
before — more	noon — done
baby — lady	come — home

Give all the good rhymes you can, and as fast as you can for the following words:

day, buy, go, sing, past

5. Correct English: *Came*

Choose sides for a game with the word *came*. Then let each pupil be ready with a question beginning with *when*, *why*, *how*, or *where*.

The first question might be, "Where *did* you *come* from, Ben?"

The question must always have the words *did you come* in it, and the answer always the word *came*. Anyone who makes a mistake about *came* must answer three more questions. No one must repeat an answer.

The side that makes the fewest mistakes wins.

6. Copying a Poem

Copy the poem for your book. Mark off the margins carefully. Put in all the capitals and punctuation marks.

37

WORD STUDY [51]

1. One-Minute Talks

Tell what you know about what happens to a letter from the time it leaves the writer until it is delivered.

2. Class Talk

In the first stanza of "The Postman," look at the word *clamber.* What other word does it remind you of?

What does the word *plod* mean? Why does the postman *plod?* Who can show the class what it looks like to *plod?*

What two words might be used to tell how soldiers *walk?* What is the difference between *tramp* and *march?*

Write on the board a list of all the words you can think of that mean to *walk.* Tell what each means.

What is another word for *gait?* Why would not the word *step* sound well here?

How is the postman said to ring the bell? How does he pull it to make it ring *briskly?* How else might he ring it?

Many words in the English language mean almost the same thing; but people who speak and write well always know the differences between them, and never use one when they mean another.

3. Writing Sentences

Write four sentences telling how four persons walked down the street. Use four of the words in the list on the board. Try to use a word that tells exactly how each person moved.

38

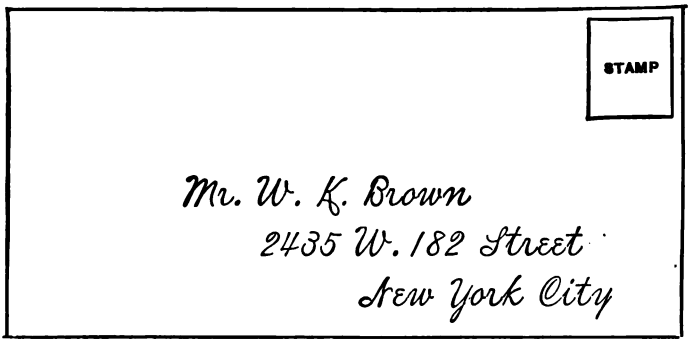
THE ENVELOPE

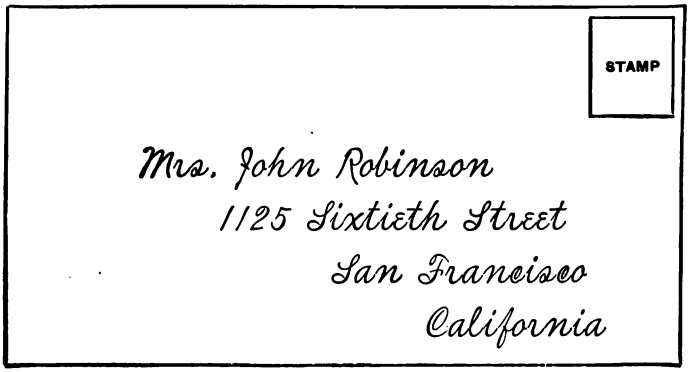
1. Class Talk

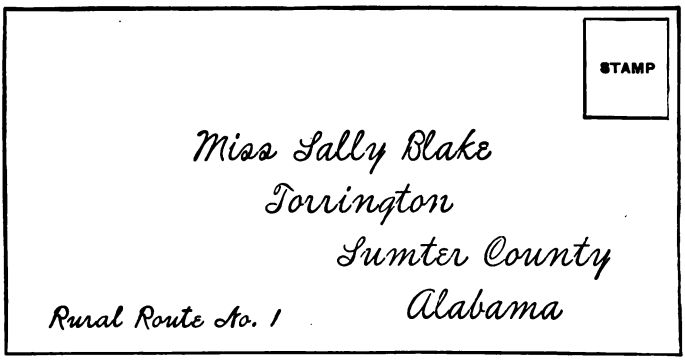
Read aloud some of the sentences that you wrote about walking. Which is the most interesting? Which makes you almost see the person walking? Vote which are the best, and write them on the board.

2. Oral Study

After a letter is written, an envelope must be addressed to carry it through the mails. Here are envelopes correctly addressed:







As you have learned how to write addresses, the chief thing to learn here is the placing of the address. Carelessly addressed envelopes waste time and increase work at the post office.[52]

For an address of four lines begin nearer the top of the envelope than for one of three. For a long name begin far to the left.

Put the stamp right side up, exactly in the corner where it belongs. Misplaced stamps delay the handling of the letters.

3. Correct English: *As — Did*

Choose sides for the game of "Katydid." One pupil plays Teacher and asks questions like, "Did you sing as Katy did?"

Each answer must use the words, "as Katy did."

The answers must be given quickly. If a pupil makes a mistake, the opposite side must say, "Katy *did*, Katy DID, Katy DID."

Any pupil who answers three times without missing, scores three for his side and may take his seat.

4. Addressing Envelopes

Make five envelopes and address them to persons to whom you may wish to write some day.

Practice until your envelopes look well.

Write your own name and address in the upper left-hand corner of the envelope. Then if your letter cannot be delivered, it will be returned to you.

39

WINTER AND SUMMER

1. Helping Your Neighbor

Exchange envelopes and check errors. When your envelopes are returned, choose the best and paste them in your notebook.

2. Board Work

Take a class vote as to which you prefer — winter or summer.

Give all the reasons you can for holding your opinion.

Make up together two paragraphs, to be written on the board as you make them up.

In the first tell about all the kinds of fun that you can have in winter and not in summer.

In the second tell about all the kinds of fun that you can have in summer but not in winter.

3. Writing Reasons

Write sentences giving reasons in favor of the season you like.

4. Helping Your Neighbor

Exchange your work and check any mistakes you find.

Write on another piece of paper what you think of your neighbor's paper, answering in one sentence each of these questions:

1. Is his paper neatly written and free from blots?
2. Are the margins right?
3. Does each sentence begin and end properly?
4. How many misspelled words, if any, do you find?
5. What do you think of the reasons given?

40

STUDY OF A STORY

1. Silent Work

Listen carefully while your teacher reads this story:

THE SYCAMORE CHILDREN

There was once a woman who was sad because she had no children. She went to a wise man and asked him what she could do about it.

He told her to take as many pots as she could carry and fill them with balls from a sycamore tree. She was then to leave the pots at home and go for a walk.

She did as she was told; and when she came back in the evening she heard the sound of many voices in her house. She went in and found it full of children. The boys had been taking care of the cows, the girls had swept the floor and made everything tidy. They were all singing and dancing together.

For a long time she lived happily with her children. Then one day she was cross with them and said, "You are not my children but only the children of the tree."

They were sad about this but did not answer. At night she came home and found the house empty. Her children had all gone back to the sycamore tree.

She sent again to the wise man and asked him, "What can I do? I have lost my children."

He said, "Go to the tree and see whether you can get them again."

She took her pots to the sycamore tree and climbed up among the branches. But when she reached out to gather the little balls, they all put forth eyes and stared at her so hard that she could not move.

Her friends came and helped her down, but she never got her children again. — Adapted from an African Folk Tale.

2. Building Up a Story [53]

The story of "The Sycamore Tree" tells about a woman who wanted something, about how she got it and why she lost it. What did she want? How did she first try to get her wish?

What was she told to do?
What happened?
What did she do that put an end to her happiness?
How was she punished?
What did she do then?
What was she told to do?
What happened to her?
How does the story end?

If we had only a moment to tell this story to some one, we could squeeze into a single sentence the most important part of it. We could say, "A woman got some children from a sycamore tree, but she lost them by being cross to them."

Is it more interesting when it is squeezed into a single sentence, or when it is spread out into many paragraphs? Why?

Tell what part of the story each paragraph gives.

3. Pronunciation Practice

Practice the following words, and then read the story aloud:

once	was	very	sorrowful
because	children	asked	what
evening	taking	swept	everything
singing	dancing	lost	whether

4. Practice in Capitals and Punctuation

Divide the following correctly into sentences, putting in capitals and punctuation marks:

There was once a woman who was sad because she had no children she asked a wise man what she could do about it he told her to take some pots to the sycamore tree and fill them with balls then she would find her house full of children

41

MAKING A PLAY

1. Oral Practice [54]

Make a little play about "The Sycamore Children."

The first scene will be between the woman and the wise man.

The second will be between the woman and her children.

The third will show the woman cross with her children. Let one of the children do something to make her angry.

The next scene will show how she goes back to the wise man.

The last will show what happens when she goes back to the tree.

In the scene where the woman first finds the children, you must have them pretend to be doing different kinds of housework. They should also be singing a little song when she comes in.

2. Copying and Answering a Letter [55]

Copy into your book the following letter, filling out the blanks so that the letter is addressed to yourself. Write a reply to the person whose signature you have used in the letter.

Mayfair, Kansas
October 15, 1920

My dear _____,

I am interested in the story that you told me the other day about a woman and a sycamore tree. What is the exact title? Do you know who wrote it? What country did it come from? Would it make a good play?

Your affectionate cousin,

_____
(Sign any name you please)

3. Addressing and Folding

Address your envelope, and place on it correctly a make-believe stamp. Then fold your letter so that the two edges of the paper come exactly together, and place it in the envelope, fold first.

42

IRREGULAR PLURALS [56]

1. Oral Study

How can you tell the difference between a singular and a plural?

In the story on page 128, is *child* singular or plural? What is the plural of *child?*

Is *woman* singular or plural? What is the plural of *woman?*

What is the plural of *man?*

A few names do not make their plurals by adding *s* but in other ways. Among these are: *man*, *woman*, *child*, *tooth*, *goose*, *foot*, and *mouse*. What is the plural of each of these names?

Read the story of "The Sycamore Children," stopping at the end of each sentence to tell all the names in it. Give the plural of each singular and the singular of each plural.

2. Review of Sentences

What kind of sentences are most of the sentences in the story? How are they punctuated? What is a statement?

Do you find any sentences of a different kind? Read them. How are they punctuated? What is a question?

3. Writing Irregular Plurals

Write five questions and five answers, using in each sentence the plural of one of the following words:

tooth goose foot mouse ox

43

THE HYPHEN

1. Oral Study and Board Work

Many words can be divided into parts that are called ***syllables.*** If you can say a word all at once, as, *child*, it has only one syllable. If you must speak it in two parts, it has two syllables, as, *children.*

Give the two syllables of each of the following words:

grandma	bandbox	going	bluebird	reindeer
pencil	blackboard	berry	rabbit	squirrel

When you are writing and find that there is not enough room left in a line for the whole of the next word, you must stop to think what you shall do.

If the word can be divided into syllables, you may write one or more syllables in one line and the rest of the word in the next.

When you divide a word in this way, you should use a little mark called a ***hyphen*** at the end of the line to show that part of the word is in the next line. Find a hyphen on page 56.

Divide each of the following words into three syllables:

strawberry Chicago elephant underneath overcoat

Never divide a word of one syllable, as, *called.* Place the hyphen only between syllables. But a word can be divided between almost any two syllables:

Penn-sylvania Pennsylva-nia Pennsyl-vania

Do not put a hyphen between the *i* and the *a.* Never separate one letter by a hyphen from the rest of the word.

Tell the number of syllables in each of the following words, and write on the board with hyphens those that can be divided:

drowned	said	though	thorough
automobile	godmother	attacked	locomotive

Think of five words of two syllables, five of three, and five of four, and write them on the board with hyphens to show where they may be divided at the end of the line. Whenever you do not know how to divide a word, go to the large dictionary to find out.

2. Writing Hyphens [57]

Copy a paragraph from your reader. Use the hyphen when you can, instead of crowding your words or leaving wide spaces.

44

IS AND *ARE*

1. Correct English: *It is I*

Let some one be Teacher, and some one be Guesser, and stand before the class with closed eyes.

The Teacher points to some one, who asks, "Who am I?"

If the Guesser guesses correctly, the pupil who asked the question says, "It is I," and becomes Guesser. The Guesser then becomes Teacher.

If the guess is wrong, the Teacher says, "It is not he," or "It is not she," and the Guesser tries again.

2. Class Talk

Answer each of the following questions in three words:

Is the room warm or is it cold?
Is your teacher tall or is she short?
Is the school janitor short or is he tall?
Are your desks tidy or untidy?
Are you busy or not?

Make a rule telling when to use *is* and when to use *are*.

If you speak to Frank, to ask him whether he is ready to play, what do you say? If you speak to Laura? If you speak to Frank and Laura together? Then what word is *are* used with whether it means one or more than one?

Who will now make a better rule for using *are?*

3. Oral Practice

Read the following aloud, and fill the blanks with *is* or *are:*

In the wood —— a tree. On the tree —— many branches. On a branch —— a nest. In the nest —— six eggs. On the eggs —— the mother bird. The mother bird —— on the eggs. The eggs —— in the nest. The nest —— on the branch. There —— many branches on the tree. There —— many trees in the wood.

4. Writing Sentences with *Is* and *Are* [58]

Write ten sentences about things that you can see in the schoolroom. Use *is* when you speak of only one thing, and *are* when you speak of more than one thing, like this:

On one desk there is a geography.
On the window sill are several pots of plants.

45

PAST TIME

1. Pronunciation Practice

Play the Pronunciation Game, using the words:

God	pod	dog	hog	song
hod	sod	fog	log	foreign
odd	bog	frog	long	coffee

Sound the *o* like *o* in *pot*, not like *aw* in *paw*.

Read the following aloud, one pupil taking a line:

One old ox opens oysters.
Two toads totally tired trot to Tewkesbury.
Three tame tigers take their tea.
Four fat friars fish for frogs.
Five fairies find fireflies.
Six soldiers shoot six snipe.

Be careful in speaking: *to Tewkesbury*, *frogs*, *five fairies* (not *ferries*), *six soldiers* (not *sick soldiers*), and *six snipe* (not *sick snipe*).

2. Oral Study

Change *opens* so that it means some time before now.

Change *trot*, *take*, *fish*, *find*, and *shoot* in the same way.

Now read the jingle with all these words changed.

What is the difference in the meaning of the sentences before these words were changed and after?

Any time before now we call *past* time.

Change *come* so that it means past time. Change *go*.

3. Writing Sentences in Past Time

Change these sentences so that they will mean past time:

Calm cows come chewing.
Greedy gorillas go grubbing groundnuts.
Ragged rats run rapidly round rocks.
Lazy lizards lie laughing loudly.
Donald does daily duties diligently.

46

WAS AND *WERE*

1. Oral Study

Of the words, *is*, *are*, *was*, *were*, which do we use in speaking of this very minute? Which do we use in speaking of past time?

Give again the rule that you made up about *is* and *are*.

Make a rule for using *was* and *were*.

Make questions about the list of names below, using *was* when you have a name meaning only one, and *were* when you have either two names or a name meaning two or more, like this:

Was Humpty Dumpty in Mother Goose's garden?
Were the Cat and the Fiddle in Mother Goose's garden?

Simple Simon
Little Jack Horner
Miss Muffet and Her Spider
Little Red Riding Hood
The Cow that Jumped over the Moon
Jack the Giant Killer
Three Wise Men of Gotham
The Owl and the Pussy Cat
Old King Cole and His Fiddlers Three
Jack and Jill
The Old Woman in the Shoe

Place on the board a list made up by the class of names of people whom you have read about in stories or poems, and then ask about each of these a question of your own, using *was* or *were* correctly.

2. Writing Sentences with *Was* and *Were* [58]

Write ten sentences with *was* or *were* about animals at a circus.

47

CONTRACTION: *DON'T, DOESN'T* [59]

1. Oral Study

Do you sometimes know your spelling lesson? Answer in two words, beginning "*I*."

Do you always know your spelling lesson? Answer in three words, beginning "*I*." Now answer the same question in two words. Which letter have you not pronounced?

Does Jack sometimes know his spelling lesson? Answer in two words, beginning "*He*."

Does Jack always know his spelling lesson? Answer first in three words; then run two of these words into one. What letter has been omitted?

Does Mary always know her spelling lesson? Answer in three words, beginning "*She.*" Answer, running together two of them.

Does the sun shine every day? Answer in three words, beginning "*It.*" Then run together in sound two of the words. We call the running together of sounds in words ***contraction.***

To show that words are run together and letters omitted we use an ***apostrophe*** (ʼ), pronounced *ă pŏs'trō fee.*

Always use an apostrophe to show where a letter has been omitted in a contraction.

Write on the board the contraction for *do not;* then write the contraction for *does not.*

Why is it incorrect to use *don't* with *he, she,* or *it?*

Why is it correct to use *don't* with *they?*

2. Correct English: *Doesn't*

Let one pupil be the Guesser and leave the room while the others agree who shall be It.

When the Guesser comes back, he shall try to find out who is It. He may ask questions, such as, "Does he sit in a front seat?" or "Does his name begin with a *B*?" and so on.

The answer must always be, "He (she) does," or "He (she) doesn't." Each pupil who makes a mistake in his answer must go at once to the board and write, "He doesn't" five times.

When the name is guessed, the Guesser may take his seat, and the pupil who was It shall be Guesser.

3. Writing a Contraction

Write a paragraph of seven sentences using *doesn't.*

If you are a boy, write about seven different things that a girl does not do.

If you are a girl, write about seven different things that a boy does not do.

48

STUDY OF A POEM

1. Pronunciation Practice

Before you read the poem, practice pronouncing correctly the following words:

nothing quite so quiet	breakfast	thousands	what
while sparrows	world white	window	when
shovels	kitchen	policeman	last

SNOW IN TOWN

Nothing is quite so quiet and clean
  As is snow that falls in the night.
And isn't it jolly to jump from bed
  And find the whole world white?

It lies on the window ledges,
  It lies on the boughs of the trees,
While sparrows crowd at the kitchen door,
  With a pitiful "If you please!"

It lies on the arm of the lamp-post,
  Where the lighter's ladder goes,
And the policeman under it beats his arms,
  And stamps — to feel his toes.

No sound there is in the snowy road
  From the horses' cautious feet,
And all is hushed but the postman's knocks,
  Rat-tatting down the street;

Till men come round with shovels
  To clean the snow away.
What a pity it is that when it falls
  They never let it stay!

And while we are having breakfast,
  Papa says, "Isn't it light?
And all because of the thousands of geese
  The Old Woman plucked last night."

— Adapted from RICKMAN MARK.

2. Class Talk

Where does the poem say the snow lies? What things not mentioned here have you seen it cover? Tell how several different things look when covered deep with snow.

This poem was written in England. Do we have lamplighters? How are our street lamps lighted? Does our postman *rat-tat*, or ring? What is a knocker like? Why does the policeman " beat his arms "? Why does he wish " to feel his toes "?

Is it a pity to clean the snow away? Why or why not?

What do the last two lines of the poem mean?

Find other words for *rat-tatting*.

Find another word for *cautious*. Why are the horses cautious?

Help one another to say the poem.

3. Correct English: *Lies, lying*

Play the game of "Where does the snow lie?"

The pupil whose name is nearest to the word *snow* in the alphabet begins by asking this question. Before he asks it, he agrees with your teacher upon a place beginning with the same letter as his name. Each answer must begin, "It *lies*," or "It is *lying*."

4. Writing a Paragraph

Write a paragraph of four sentences, telling what you yourself have noticed about the way the snow lies in the street or road.

If you do not have snow where you live, write a paragraph of four sentences about the signs of winter at your home.

49

STUDY OF A STORY

1. Silent Work

Read this story silently, and be ready to answer questions:

THE CHEESES THAT WENT ALONE

A man of Gotham once went to the market to sell cheeses. As he went along, one of his cheeses fell from his bag and ran down the hill. "Can you run to the market alone?" said the man. "I will send the others after you." He set them all rolling down the steep, crooked hill.

When he came to the market, he could not find his cheeses. He went about asking if any one had seen them.

"Who was to bring them?" asked one man.

"They were to come by themselves," answered the man of Gotham. "They were running so fast when they left me that they have probably reached the next town by this time."

He hired a horse and rode away to the next town, but to this very day he has not been able to find his cheeses.

—Adapted from an English Folk Tale.

2. Class Talk

How big do you suppose the man's cheeses were? As they rolled down the hill, what do you think they were shaped like? Tell about cheeses you have seen that might roll down a hill.

What happened to the cheeses in the story? How did the man try to find them? What do you think of him?

If you have ever heard of anyone who did a thing as silly as the man of Gotham did, tell the class what happened.

3. Oral Study

We can squeeze this story into one sentence, like this:

> A foolish man let his cheeses run to market by themselves, and was surprised not to find them there.

Is the story more interesting when it is crowded into a single sentence, or when it is spread out into five paragraphs? Why?

But if you wish to tell some one in a hurry what a story is about, you should be able to put it all into a sentence.

Whether it is squeezed into a single sentence or spread out in several paragraphs, it is the *same* story.

4. Making up Stories

Let us suppose that the man had three cheeses, that they rolled in different directions, and that three people found them.

Make up a story about the person who saw the first cheese coming. What happened? What did the person say and do, and what became of the cheese? Make the story as funny as you can.

Tell about the other cheeses.

5. Writing a Story from Memory

Write a paragraph of five sentences, telling the story of the cheeses.

6. Something to Do at Home

Tell the story of the cheeses at home. If anyone tells you a story like it, remember it for the class.

50

STUDY OF A STORY (Continued)

1. Class Discussion

Read some of the paragraphs about the cheeses for the class to criticize and improve. Who heard a story at home? Tell it.

2. Correct English: *Ran*

For practice with *ran* play a game something like "The House that Jack Built":

First Pupil: This is the cheese that ran.
Second Pupil: This is the goat that ran after the cheese that ran.
Third Pupil: This is the pig that ran after the goat that ran after the cheese that ran.

Each pupil must repeat the last sentence spoken and add to it something else that *ran.*

3. Making a Dialogue

Suppose the persons who found the cheeses met at the crossroads and talked about what had happened. Let three pupils take the parts of these persons and make up their conversation.

The class must help them to make their talk as funny as possible. It will be almost like a little play.

4. Writing a Letter

Write a short letter to some friend. Say that your mother has asked you to write because she is busy. Then ask for a recipe for cottage cheese or some other dish.

5. Something to Do at Home

Ask some one at home to give you the recipe. Copy it from a recipe book or write it down carefully from what you are told.

51

THE APOSTROPHE

1. Oral Study

What is the difference in meaning between *mother* and *mother's?*

When we wish to show that a person owns something, we usually add to the name of that person an ***apostrophe*** and an ***s***.

How do you make an apostrophe? What is the difference between an apostrophe and a comma?

2. Board Work

Copy the following sentences, putting in all the apostrophes:

Goldilocks sat in the Big Bear's chair. She sat in the Middle-sized Bear's chair. She sat in the Little Bear's chair, and broke it down.

Goldilocks ate the Big Bear's porridge. She ate the Middle-sized Bear's porridge. She ate the Little Bear's porridge all up.

Goldilocks lay on the Big Bear's bed. She lay on the Middle-sized Bear's bed. She lay on the Little Bear's bed, and fell asleep.

3. Correct English: *Sat, Ate,* and *Lay*

Divide the class into two teams, and see which team scores best in the prompt and correct use of *sat, ate,* and *lay.*

You will be asked such questions as: "Where did Goldilocks sit first?" You will be asked also what she ate and where she lay. A slow or an incorrect answer scores against your side.

4. Class Discussion

Distribute the letters you wrote for Lesson 50. Do not tear your letter open, but cut it neatly with a knife or a pin.

If you have a good letter, read it aloud and tell why you like it.

5. Answering a Letter

Answer the letter, giving the recipe asked for.

52

THE POSSESSIVE

1. Class Correction

Distribute the letters giving the recipes. Read some of them aloud, and talk them over. Improve them wherever you can.

2. Oral Study

What punctuation mark do you find in *Mother's recipe? Mother's cake? Jack's knife? Mildred's hat?*

How do you make an apostrophe? Where is it placed?

A name written with an apostrophe and an *s* is called a ***possessive.*** A possessive shows ownership. To *possess* means to *own.*

3. Copying Possessives

Copy the following, giving special care to the possessives:

My cat's name is Patsy. Patsy's fur is like gray velvet. Under Patsy's chin is a little white tie. On each of Patsy's feet is a white shoe. Patsy's place is on a soft rug by the fire. Patsy has a little song that she sings in the firelight. Patsy's song is "*Pr—r! Pr—rrr!*"

Compare your work very carefully with the book.

53

SAFETY FIRST: FIRE

1. Class Talk

Once a collie and a baby were sitting alone by a fire. The baby was in her little chair, and the collie was on the rug by her side. She reached out her little hand to pat the collie, and upset her chair.

She fell so near the grate that her dress caught fire. How do you think the clever dog saved her? What should you have done?

He pulled the rug over her burning dress and put out the fire.

Fire cannot burn without air. What happens when some one

puts too much coal on a fire? The fire goes out because it is choked for want of air. It dies as quickly as when you put water on it.

If your clothes catch fire and you begin to run, what happens? Why? The more you run, the more air you give the fire and the faster it burns. Then what should you do?

Suppose you suddenly see your clothes afire, and you remember that you must not run, what can you do? If you stand still and call for help, it may not come in time.

If you are in the house, look for a rug, a blanket, or an overcoat. Try to choke the fire by keeping the air away from it.

If you are outdoors and cannot get a coat or a cloak, squeeze the burning cloth into a bunch, so that the fire cannot get air. If you are near sand or loose earth, cover the burning cloth with it.

2. Making a Fire Drill Play [60]

Make a little play in which one of the girls tells another that her dress is afire. The other begins to run. The first girl stops her and tells her how to squeeze the fire out of her dress. Then she tells one of the boys to run to the cloak room and bring the first heavy coat or cloak that he finds. The two of them should wrap this about the pupil whose dress is supposed to be afire.

After several sets of pupils have played it, play what should be done if you were outdoors.

When both little plays have been given, take turns explaining what to do in case of fire.

3. Printing a Fire Card

Print in large, plain letters a fire card to take home and show the family. Make four sentences, telling:

I. What you must *not* do.
II. Why you must not do this.
III. What you should do indoors.
IV. What you should do outdoors.

Place the cards where they can be seen. Vote which are the best.

4. Something to Do at Home

When you go home from school, take your card and show it to your family. Leave it there and make another for your book.

In each room at your home notice what could be used to put out fire.

54

A STORY BY A LITTLE GIRL [61]

1. Silent Work

This story was told by a little girl named Florence, who was only seven years old. Read it silently, and find a title for it:

Once upon a time there was a nice hat that lived in a big bandbox. It had beautiful yellow and green and purple feathers on it, and so it was a very proud hat. Every time the lady wore it to a concert it said: "Oh, I am so beautiful! There is no hat here so pretty as I am."

One night wher the lady went home she forgot to put the cover on the bandbox, and the closet door stood and stared at the hat. The hat did not like it. "Don't look at me so rudely," said the hat.

"If you don't want to be stared at, put the cover on your house," said the door. The hat said, "I won't." Then it would not speak to the door any more.

That night a mouse came into the room. When the hat heard the mouse it cried out to the door, "Oh, shut, please, shut! There's a mouse that will eat up my feathers!"

But the door said, "Indeed I won't! You wouldn't speak to me."

So the mouse came into the closet and ate all the beautiful yellow and green and purple feathers off the hat.

Which of all the titles given does the class like best? Why?

2. Building Up a Story

What kind of hat was it? Why was it proud? Why did it quarrel with the closet door? What made the door angry? What did it do? What would have happened if it had not been angry?

What happened because it would not shut? How did the hat come to lose all its fine feathers?

Squeeze into one sentence what happened.

3. Writing a Story

Try to make up a story better than Florence's.

55

QUOTATION MARKS

1. Class Discussion

Read aloud some of your stories. The best of them may be left where anyone who wishes to do so may read them again.

2. Oral Study

Turn to the story on page 68. Read the first sentence in which some one speaks. What little marks do you find before and after what is said?

Wherever you find two little marks like a pair of little claws (“) written above the line, you expect to find another pair of such little claws (”) not far away. Between these two pairs of little claws you will find the exact words that have been spoken by somebody.

These marks are called ***quotation marks***. The exact words that are spoken are said to be ***quoted***, or are called a ***quotation***.

Notice that a quoted sentence begins with a capital just as it would if it were not quoted.

Notice that each little pair of claws turns *toward* the words that it shuts in. The first pair looks like 66 and the last pair like 99.

3. Copying Quotations

Copy the fable on page 70, putting in all the punctuation marks. Do not forget to copy the commas. Be careful to turn the quotation marks toward the words that they shut in, and to place them outside the punctuation mark at the end of the sentence.

THE FALSE NEWS

A cock sat on the branch of a tree. A fox ran below.
"Come down. I have great news for you," said the fox.
"What is it?" asked the cock.
"All the beasts and birds have agreed to be friends," said the fox.
The cock seemed to be looking far away.
"What are you looking at?" asked the fox.
"The hounds are coming," said the cock.
The fox was off like a shot. The cock called after him,
"Why do you hurry? Are we not all friends now?"
"Perhaps the hounds have not heard the news," stammered the fox.

— Adapted from ÆSOP.

56

QUOTATION MARKS (Continued)

1. Class Talk

Tell the fable of the fox and the cock in as few words as you can without leaving out anything important. Read a sentence which shows that the cock did not believe the fox. Read a sentence which shows that the fox was not telling the truth.

What is the lesson or moral of the fable?

2. Review of Quotations

Turn to a story in your reader. See how many quotations you can find in it. Be ready to read one aloud when called on, and to tell the class how you know where it begins and ends.

Copy on the board six of the shortest sentences with quotations in them. Do not let the class catch you in a mistake.

3. Copying Quotations

Copy into your book from the same story six other sentences containing quotations. Be sure to copy all the punctuation marks.

57

COMMA WITH QUOTATION

1. Board Work

What did the fox say first to the cock? Write the answer on the board.

What was the great news that the fox had to tell? Write on the board a sentence about it, beginning, *The fox said.*

What did the cock say he saw? Write on the board a sentence beginning, *The cock said.*

What did the fox say when he ran away? Write on the board a sentence ending, *said the fox.*

Look at these four sentences. Does each begin and end properly? Does the quotation in each begin and end properly?

What mark separates *said* from the quotation that goes with it? Why?

Who has something new — a book, a knife, a toy, anything that you would like to tell about? Choose some one to make a dialogue with you, by asking questions about this new thing.

The class should dictate the dialogue to some one at the board.

In a dialogue, always begin a new paragraph for each speaker.

2. Writing a Dialogue

Make up such a dialogue as you might hear at home about going to bed, and give it such a title that the class will wish to hear it.

Have you used quotation marks wherever they are needed?

58

BIRD HOUSES [62]

1. Class Talk

What title should you give to this picture?
What are the birds? How do you know?
Where do such birds build in the city?
Why do we make bird houses?
Who has made a bird house? Tell the class how you did it.

2. Oral Study

You can find out how to build houses for different kinds of birds by writing to the Department of Agriculture, Washington, D. C.

In a business letter we always place above the greeting the name and address of the person or persons to whom we are writing:

Penfield, North Dakota
February 27, 1921

Mr. James Smith
16 Monroe Street
Chicago, Illinois

Dear Sir:

Your letter of February 16 has just reached me .....

.....

.....

.....

.....

Very truly yours,
F. E. Johnson

Penfield, North Dakota
February 27, 1921

Department of Agriculture
Washington, D. C.

Gentlemen:

Will you please send us your.....

.....

.....

.....

.....

Respectfully yours,
Fourth Grade
Ascham School

Lanz.

When is *Dear Sir:* used?

When is *Gentlemen:* used?

How many margins do you notice in the letter pictures on page 150?

Which parts of the letter have the same margins?

What close should be used in writing to the Government?

Where do you find a comma in the address? Where periods? Why?

Describe the mark used after the greeting. It is called the ***colon.***

Always use a colon after the greeting of a business letter.

3. Writing a Business Letter [63]

Write to the United States Department of Agriculture, asking for a bulletin about bird houses.

In the second paragraph give the full address of your grade and school, and in the lower left-hand corner of the envelope write *Care of* and your teacher's name.

You need not inclose a stamp for a reply, as you would usually do in asking a favor, because the Government owns the Post Office and does not need to use stamps in sending its mail.

The best letter will be chosen to be stamped and mailed.

4. Silent Work

Study this poem so that you can tell what it means; then learn to recite it:

THE BLUEBIRD

'Tis thine the earliest song to sing
Of welcome to the wakening spring,
Who round thee, as a blossom, weaves
The fragrance of her sheltering leaves.

— JOHN B. TABB.

59

GIVING DIRECTIONS

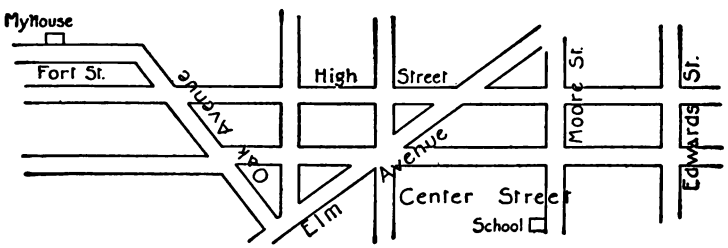
1. Class Talk and Board Work [64]

If you were lost many miles from home and no one you met could tell you clearly how to find your way, you would realize how important it is to be able to tell exactly how to go from one place to another.

How far do you live from your school? On how many streets or roads do you walk between your home and the school building?

Draw on the blackboard or on paper a map of all the streets or roads that you pass through on your way to school.

Print the names of the important streets on your map. Make your map like this:



Divide the class into four groups, those who live north, east, south, and west, from the school.

Let each group plan and draw on the board a map of its section.

In the city you would mark streets, open spaces, parks, and churches or other prominent buildings. In the country you would mark roads, bridges, churches, signposts, and other landmarks.

Let one pupil from each section point out on the map how he comes to school.

2. Writing Directions

Write a note to your teacher, telling her how to go from the school to your home.

60

STUDY OF A STORY

1. Silent Work

What kind of person was the man of Gotham? See page 130. Read silently the story about other people of that country, and see whether they were more sensible:

THE LOST FISHERMAN

One day twelve men of Gotham went fishing. Some waded in the water and some stood on dry land. On the way home, one man said, "We have gone near the water, and some of us have been in it. I hope no one is drowned."

"Let us count," said another. "There were twelve of us this morning."

They all counted, but each man forgot to count himself. So each made the number eleven.

"Some one is surely drowned," they said. "Which of us is it?" They asked a traveler riding by to help them out of their trouble.

He laughed and said, "I'll count you."

He struck the nearest man on the shoulders with his whip and said, "One!" Then he struck the next man and said, "Two!" So he went on striking them till he had counted twelve.

"God bless you!" they said all together. "You have found out that we are all safe!"

2. Class Talk

Why is the story funny?

Who will tell about some one who lost something and then found it under his very nose?

Squeeze the story into a single sentence.

See who can tell the story best in one minute.

3. Pronunciation Practice

The word *drowned* is spoken in one syllable.

Write on the board as many rhymes as you can think of for *drowned*. How many lines can you make to rhyme with

"Was the foolish man of Gotham drowned?"

Play the Pronouncing Game with words ending in *ing*:

diving and drowning	speaking and writing
coming and going	talking and whispering
laughing and crying	taking and giving
smiling and scowling	working and playing
sitting and walking	sweeping and dusting
sleeping and waking	scouring and scrubbing
sneezing and coughing	seeing, hearing, smelling, tasting
teaching and learning	doing and being

4. Copying Quotations

Copy from the story all the quotations, writing each on a separate line with space for two words before it. Write before each quotation such words as *He said*, or *They said*.

Try to find several different words to use in place of *said*. You will find some in the stories on page 130 and page 148.

61

SPRING GAMES

1. Class Talk and Board Work

As soon as you see that spring is coming, you begin to think of certain games and sports. Make a list of them on the board, and tell why you begin to play them when you do.

Which is more fun, baseball or kite-flying? Why? As the answers about baseball are given, make a paragraph about it on the board. Then as the answers about kite-flying are given, make another paragraph about it.

Let the girls play critic and tell how to improve the paragraphs.

Which is the more fun, jacks or jumping rope? Let two paragraphs be written about them also, and let the boys play critic.

2. Writing an Explanation

Write an explanation of baseball for a French boy who has never seen the game, and who knows nothing about it.

Or write an explanation of the game of jacks for an Eskimo girl.

3. Written Criticism

Exchange papers and check any mistakes in your neighbor's work. Write answers to the following questions about it.

1. What is especially good or bad about the way the paper looks?
2. Is the use of capitals and punctuation marks entirely correct?
3. Has the writer told everything that he ought to have told?
4. Has he put in any sentence that might be left out?

62

STUDY OF A POEM

1. Pronunciation Practice

Read aloud the poem below. Take special care to speak correctly the following words:

world	mirror	smiling	breakfast
dogs	children	good morning	kitchen
kettles	too	merry	looking

THE WORLD A MIRROR

When I come down with smiling face,
The world is such a pleasant place!
'Tis like a mirror, great and wide,
Where I see smiles on every side.

Upon my plate my breakfast food
Smiles up at me and tastes so good!
The clock upon the wall, I think,
Is smiling, too, and seems to wink.

The people whom I chance to meet
All smile at me upon the street;
The little dogs wag pleasantly,
As if they meant to smile at me.

At school the children smile and say,
"Good morning!" in the nicest way;
And Teacher smiles, so kind and dear,
I love to sit and watch her near.

And then at night when I come in
To Katie's kitchen, she will grin,
And all her pans and kettles bright
Will chuckle too, — a merry sight!

When I come down with smiling face,
The world is such a pleasant place.
But if I'm cross — Alas! Alas!
The world's indeed a looking glass!

— Abbie Farwell Brown.

2. One-Minute Talks

What do the last two lines of the poem tell about? Tell the class about such a day.

At the end of each talk the class should be ready to tell what is good about it, and how it could be made better.

3. Writing a Paragraph

Remembering the talk about the poem, write a paragraph of six sentences about what happened one day when you were cross.

63

ABBREVIATIONS [65]

1. Board Work

Write on the board the name of some man. What little word must be written before you begin to write his name? What punctuation mark must be placed after this word?

How shall you write the name of a married woman? Write such a name on the board, and punctuate it properly.

How shall you write the name of an unmarried woman? Write one on the board. Is there a punctuation mark after it?

You will need to use *Mr.*, *Mrs.*, and *Miss* very often. In writing them, remember three things. They are titles of respect placed before names and should never be used without the names. They should all begin with capitals. *Mr.* and *Mrs.* always have a period after them, and *Miss* never has a period after it.

What do we call one or more letters that stand for a whole word? What punctuation mark always follows an abbreviation?

Abbreviate the word *Doctor* on the board; the word *Reverend*. For whom is *Reverend* used?

On page 179 of this book is a list of common abbreviations.

2. Writing Abbreviations

Copy the following with special care for punctuation:

THE COURTSHIP

Mr. Frog courted Miss Mouse.
"Shall I have to live in the water, Mr. Frog?" she asked.
"Yes, Miss Mouse," croaked he.

She answered, "I am afraid I should drown. I must ask Mr. and Mrs. Water Rat."

"We like living in the pond, Miss Mouse," squeaked Mrs. Water Rat.

"We are not drowned," gurgled Mr. Water Rat.

But Miss Mouse thought she must ask Dr. Owl.

"No, water wouldn't agree with you, Miss Mouse," hooted Dr. Owl.

So Miss Mouse very politely said, "No, thank you, Mr. Frog."

Then Mr. Frog asked Miss Perch to be his wife. The Rev. Thomas Turtle married them, and they went to live in the bottom of the pond.

64

COMMA IN ADDRESS

1. Board Work

Write on the board the following questions:

"Will you marry me, Miss Mouse?"

"Shall I have to live in the water, Mr. Frog?"

"Do you like living in the pond, Mr. Water Rat?"

"Mrs. Water Rat, do you like living in the water?"

"Dr. Owl, do you think I ought to go live in the pond?"

"Won't you marry me, Miss Mouse?"

"Miss Perch, will you marry me?"

If anyone sees a mistake, tell the writer how to correct it.

In the first sentence, who is spoken to? What mark separates the name from the words before it? Find a name in the second sentence. What mark stands before it? Why?

Find and explain the commas in the other sentences.

Make a good rule for this use of the comma in the sentence.

Let one row of pupils go to the board, and the next row give them questions to write on the board. In each question, use the name of one of the pupils at the board.

2. Practice with Comma in Address

Write six questions about something that you would like to know, addressing in each a different classmate. In three questions place the name first, and in the others last.

65

STUDY OF A STORY [66]

1. Silent Work

Study this story, so that you can tell it in a few words:

THE BOASTFUL CATERPILLAR

Once upon a time a caterpillar went into a hare's house while the hare was away.

When the hare came back, he squeaked, "Who is in my house?"

The caterpillar roared, "I, the big, strong fighter! I crush the rhinoceros and trample the elephant under foot. No one is so big and strong as I!"

The hare went away, squeaking, "What can poor little I do against such a terrible fellow?"

He met the hyena, and asked him to drive away the giant who had stolen his house.

The hyena snarled, "Who is in the house of my friend, the hare?"

The caterpillar cried, "I, the big, strong fighter! I crush the rhinoceros and trample the elephant under foot. No one is so big and strong as I!"

The hyena whined, "I can do nothing against such a terrible fellow," and went away.

Then the hare called in the leopard, and he growled, "Who is in the house of my friend, the hare?"

When he heard what the caterpillar said, he growled, "If he crushes the rhinoceros and the elephant, he will crush me." So he ran away as fast as he could.

Then the hare brought the rhinoceros, and he grunted, "Who is in the house of my friend, the hare?"

When he heard the caterpillar, he grunted, "What! Can he crush me? I had better go away."

At last the hare brought the elephant. When he heard what the caterpillar said, his legs trembled, and he trumpeted, "I don't want to be trampled under foot," and away he went.

A small, ugly frog hopped lazily by, and the hare told him about the giant in his house.

The frog flopped up to the door and croaked, "Who is in the house of my friend, the hare?"

The caterpillar roared, "I, the big, strong fighter! I crush the rhinoceros and trample the elephant under foot. No one is so big and strong as I!"

But the frog was not frightened. He hopped nearer and croaked, "I am not afraid. I will eat you up! Who are you?"

Then he who had scared all the other animals whined, "Please don't hurt me! I am only the caterpillar."

Then the animals who had come back to see what would happen, dragged the caterpillar out, and laughed at him.

— Adapted from an African Folk Tale.

2. Class Talk and Oral Practice

What did the caterpillar do? What did the other animals do? Write on the board the names of all the animals that were frightened. Which showed that the caterpillar was a coward, and how?

Read the story aloud, making each animal speak as the story says it did.

3. Building up a Story

If you wished to make the story shorter, which animals could you leave out? Which three must you keep? Why?

Tell the story, leaving out all the animals except the caterpillar, the hare, and the frog.

In what order are the animals asked to come and help the hare?

Every time that a bigger, stronger animal comes, we think, "Surely, this one will not be afraid." But the only animal that is not afraid is the smallest of all except the caterpillar himself.

Try to squeeze the story into a single sentence.

4. Writing Paragraphs

Write from memory one paragraph telling what the caterpillar said to the elephant, and another telling what the elephant said. Do not forget the quotation marks.

66

WORD STUDY

1. Class Talk

What other animals besides hares *squeak?* What things sometimes squeak when they are moved?

What is the difference between a *squeak* and a *squeal?* What animal *squeals* when he is frightened or hurt?

Which sound lasts longer — a *squeak* or a *squeal?* Who can show the class the difference?

What animals *roar?* What things *roar?*

What did the hyena do? What animals *snarl?*

What is the difference between a *snarl* and a *whine?*

What is the difference between a *growl* and a *grunt?* What animals *grunt?*

Who thinks of any animal besides a frog that *croaks?*

In the third paragraph find two words besides *roared* that show by their sound what they tell.

When the frog comes into the story, what is he doing? Who will show (with the hand) the difference between *hop* and *flop?*

2. Correct English: *Doesn't*

Play the game of "Menagerie":

Let one pupil go out of the room, while the class decides upon the name of some animal, for instance, an alligator.

Then the pupil who has gone out comes in and asks about the noises this animal makes, as, "Does he bark?" "Does he howl?"

Each time a question is asked, the answer should be, "No, he *doesn't*," or "Yes, he *does*."

After six questions have been answered, the first pupil may have three guesses. If he guesses the animal, he may go out again. If he does not, he must take his seat, and some one else may go out.

3. Writing a Paragraph

Pretend that a great storm came up in the place where a circus was camped, and that the animals were frightened.

Write a paragraph telling how the storm sounded and what noises several of the animals made when frightened.

Is your paragraph in every way as good as you can make it?

67

COMMA AFTER *YES* AND *NO*

1. Board Work: Review of Comma in Address

What did Mr. Frog ask Miss Mouse? See page 159. When you write this question, what mark belongs at the end of the sentence? What mark should you use before the name? Why?

What did Miss Mouse answer? Write her answer on the board, using Mr. Frog's name.

What did Miss Mouse ask Mr. Water Rat?

Write his answer on the board, using a comma to separate his name from the rest of the sentence.

What did Miss Mouse ask Dr. Owl?

Write his answer on the board, using a comma in the sentence.

What did Mr. Frog ask Miss Perch?

Write her answer on the board, using a comma in the sentence.

Give the rule for the use of this comma.

2. Oral Study

If some one asks you, "Do you like candy?" you can answer in one word. Give the word.

Or you can use this word at the beginning of a sentence. Write on the board such a sentence.

What punctuation mark do you think might be needed besides the period at the end? Where and why?

Turn to page 99 and notice the punctuation after *No*.

Make a good rule for punctuating *Yes* and *No* in a sentence.

3. Practice with Comma after *Yes* and *No*

Write five questions about things on your teacher's desk. Be sure to ask each question so that the answer will be a sentence beginning with *yes* or *no*.

Exchange papers. Read the questions that you receive and write answers to them, beginning with *Yes* or *No*.

68

THE CARE OF ANIMALS

1. Class Talk

Name the picture on page 165.

What is happening? What is the man working with?

The elephant's name is Lena. She is like a spoiled child. If she cannot have her bath when she wants it, she cries.

As she is too big to be bathed in a tub, she has to be kept clean in another way. She is cleaned with a vacuum cleaner.

Who has seen a vacuum cleaner and can tell how it works?

If you place a small piece of paper against your mouth and draw in your breath, what happens? How long can you hold the paper there? If the inside of the paper were covered with flour or dust or anything else that is powdery, where would this go?

In much the same way a vacuum cleaner sucks up the dust from everything that is put against it, and the dust is gathered into a bag from which it can be emptied.

Not many animals cry for a bath; but all animals are much healthier and happier if they are kept clean. Besides, a dirty animal that lives in a house with people is very likely to spread disease.

A cat takes care of herself; but a dog should be given a bath with carbolic soap about once a week. Birds' cages should be cleaned every day and kept fresh. It is cruel to keep an animal unless you are careful to keep it well and happy.

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2. One-Minute Talks

Who has given a dog a bath? Tell the class how he took it.
Who has kept a canary? Tell the class how you took care of it.
Who has watched an animal taking a bath? Tell about it.

3. Writing a Letter

Write a letter to some friend, asking five questions about taking care of some pet animal.

4. Something to Do at Home

Find out from some one how to take care of a bird or other pet.

69

ANSWERING A LETTER

1. One-Minute Talks

Tell what you have found out about the care of some animal. Tell what kind of place it must live in, how it must be kept clean and well, what to feed it, and how to give it food and drink.

2. Correct English: *At home*

Write on a slip of paper the name of the fiercest animal you ever heard of. Let the class postmaster keep all the slips.

Ten of the class may play at a time. They go to the front of the room. The class postmaster asks each in turn, "Who is at your house today?" The pupil spoken to then draws one of the slips and answers, using the name of the animal that he has drawn, like this:

> "There's a *tiger* at our house today;
> For at our house he likes to play;
> He probably has come to stay."

Be very careful in speaking *probably*.

Then the class shall say at once and all together:

> "There's a tiger at his (or her) house today,
> At home, at home he likes to play;
> He probably has come to stay."

The fun will be to see who gets the fiercest animal in his house.

3. Answering a Letter

Distribute the letters asking how to take care of some pet animal. Answer the letter that you receive.

Before you write your answer, read the letter again to make sure that you understand exactly what the writer wishes to know.

70

THE ALPHABET

1. Class Talk

Who can say the alphabet from beginning to end without stopping to think what letter comes next?

Who can give the letters, skipping every other one?

Who can say the alphabet backward?

Give a good reason for knowing the alphabet in regular order.

Where can you find all the words in the English language? In the largest dictionary there are more than 450,000 words. If the printer had put them into the dictionary just as he happened to think of them, how could you find one? You might read on for days and weeks and never find the word you wished.

To help people find words quickly in the dictionary, all words are arranged in alphabetical order, beginning with *A*. You see how important it is to know the order of the alphabet. If we have to stop to think whether *M* comes before *N* and *S* before *T*, we shall waste much time in using the dictionary.

Make up alphabetical lists of words, naming all kinds of things. The first pupil must give a word beginning with *a*; the second, one with *b*; the third, one with *c*; and so on, like this:

Apple, bacon, cat, dog, elephant, fat, girl, hat, ice, joy, king, lady, man, nobody, oak, paper, queen, rat, song, tea, umbrella, vase, wire, X-rays, you, zebra.

2. Writing Words in Alphabetical Order [67]

Draw a straight line down the middle of a page of paper. Write down the left-hand margin of the page the numbers 1 to 13, and after them the letters *A* to *M*; and down the middle line, the numbers 14 to 26, and after them the letters *N* to *Z*. Thus you have all the letters in two columns.

Opposite each letter in your list write the name of some animal that begins with that letter.

71

HEALTH AND CLEANLINESS

1. Class Talk

Who has heard of the Health Crusade? Tell the class what it tries to do and how.

Which is the better — to pay a doctor for making you well or for teaching you how to keep well?

Many kinds of diseases are carried by dirt. A clean person is more likely to keep well than one who is not clean.

How many good rules can you make for keeping the body clean? Dictate them to some one at the board. Make special rules about the care of the teeth, eyes, ears, nose, hair, and fingernails.

There are two kinds of dirt that stick to the body unless we wash it often. One is the soot and dust that we pick up from things round us. The other is the little bits of skin that are continually loosened and cast off by the body itself as it changes and grows.

Both kinds of dirt can be got rid of by plenty of fresh air and soap and water. What happens when we use the soap and water? What happens when we give our bodies plenty of air?

There are two ways in which dirt is harmful. One is that it fills up the little pores or holes in the skin which are necessary to health. The other is that many diseases are caused by dirt.

2. Oral Practice

One way to remember rules for health is to make rhymes, like this:

> If you brush your teeth and scrub your skin,
> Disease stays out and health comes in.

Write other lines to rhyme with the first line given.

Here are other rhymes made by third and fourth grade pupils. By working together you can make some quite as good:

> A clean little boy and a clean little maid
> Will always belong to the Health Crusade.

If you sleep ten hours every night,
You can work and play with all your might.

I brushed my teeth and combed my hair;
Then I went to walk in the open air.

3. Board Work

Let the best rhymes be copied on the board. With what kind of letter must each line begin? Correct any errors you find.

4. Printing Health Rules

Print in your book the best rhymes made up in class.

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KINDS OF WORK

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1. Telling a Story from a Picture

What name should you give to this picture? What work is going on? What has the dog in his basket? What will he do next?

Make up a story about the boys and the dog. Name them, tell why they helped, what work they did, and what happened.

The class should try to improve each story.

2. Class Talk

Have you ever helped to dig potatoes? How do potatoes grow?

What kinds of work have you watched going on? Have you watched a blacksmith shoeing a horse? Tell how it is done.

Have you watched a shoemaker? or a tailor? or a gardener? or a gang of men making or repairing a road? Tell what you saw and how you think the work was done.

What is the most interesting kind of work? Why?

What would happen to us if there were no farmers? no fishermen? no blacksmiths? no roadmakers?

Are the people who do these different kinds of work important in the world? Why is it a splendid thing to be a good workman?

3. Writing a Letter

Write a letter to your teacher, telling her what kind of work you think you would like to do when you grow up.

4. Silent Work [68]

Study this verse and be ready to explain it. Try to remember it:

Jog on, jog on, the footpath way,
  And merrily hent the stile-a:
A merry heart goes all the day,
  Your sad heart tires in a mile-a.

— WILLIAM SHAKESPEARE.

73

STUDY OF A STORY [69]

1. Silent Work

Shut your books and listen to the following story as your teacher reads it, and be ready to tell in a sentence what it is about:

THE BOJABI TREE

Long ago all the animals that lived in a certain forest were hungry. They had eaten up everything that they knew was fit to eat. They ran here and there until they came to a large tree full of delicious-looking fruit. But they would not eat this until they knew the name of the tree.

They chose Robin Rat to take some of the fruit and go up the river to King Boa, the big snake. He would know the name of the tree.

All day long Robin Rat paddled up the river. At sunset he found King Boa lying all curled up on the bank of the river.

King Boa smiled and said politely to Robin Rat, "What can I do for you, my small friend?"

Then Robin Rat answered, "Please tell us, O King, the name of this fruit, and whether we may eat it."

King Boa said at once, "It is a good fruit and you may eat it. The name of the tree is bojabi."

The next day Robin Rat paddled home again. But in the long journey down the river he forgot the name of the tree.

When the other animals found that he had forgotten the name, they were angry. They drove him away squeaking into his hole.

The next day they sent Pinky Pig up the river to learn the name.

King Boa was polite, but did not smile. He answered, "The name is bojabi. Do not forget it."

Pinky Pig remembered it all the way down the river, but just as he reached home, all the animals rushed down to the river and screamed, "What is it, Pinky Pig? Tell us quick! We are starving!"

"I knew it a minute ago, but your noise has driven it quite out of my head," said Pinky Pig.

They bit poor Pinky Pig until he ran away squealing to his den.

The next day the animals chose Giddy Goat. This time King Boa looked cross, and cried out angrily, "How often must I tell the name of that tree? Bojabi! Remember it, and do not trouble me again."

Giddy Goat hurried to get home before he forgot it. He paddled as hard as he could, and when he reached home he could say it beautifully. But in his hurry to jump ashore he fell plump into the river.

The animals pulled him out and crowded round him to hear the name. But he only shook the water out of his long hair and mumbled in his beard that he had caught his death of cold.

The animals looked at one another and did not know what to do next. Tommy Tortoise, who had been lying asleep in the sun, opened one eye and said, "I'll go and get you that name."

"You!" roared Leo Lion.

"You!" grumbled Bruno Bear.

"You!" snapped Katy Crocodile.

"You!" They all buzzed and grunted and hummed and whined and growled and snarled about him.

"I," said Tommy Tortoise.

When King Boa saw Tommy Tortoise coming up the river, he almost stood on his head with rage, and hissed, "*S-s-s-s-s-s-s-s-s-s-s! S-s-s-s-s-s-s-cat! S-s-s-s-s-s-s-scamper!* The next one that comes to ask me the name of the bojabi tree I'll eat for my supper!"

"Bojabi," said Tommy Tortoise to himself. He turned and scuttled away as fast as he could. He jumped into his little boat, tucked his head into his shell, and let the stream carry him home. But all the long night he was singing a little song like this:

"O Robin Rat, what shall we eat?
  Bojabi — bojabi — bojabi!
O Pinky Pig, so fat and neat —
  Bojabi — bojabi — bojabi!
O Giddy Goat, so fast and fleet —
  Bojabi — bojabi — bojabi!
O Leo Lion, lover of meat —
  Bojabi — bojabi — bojabi!
O Bruno Bear, with clumsy feet —
  Bojabi — bojabi — bojabi!
O Katy Crocodile, here's a treat —
  Bojabi — bojabi — bojabi!
O Tommy Tortoise, of Puddle Street —
  Bojabi — bojabi — bojabi!
O all ye beasts, come quick and eat
  Bojabi — bojabi — bojabi!"

All the animals were lying on the bank of the river, too hungry to sleep. Far away they heard the small voice of Tommy Tortoise singing his little song. They were in such a hurry that they all jumped

into the water — plump, plump! — and upset his little boat and dumped him into the mud.

"What is the name of the tree?" they shouted.

"Bojabi," said he, and drew his head into his shell and went to sleep.

The animals rushed to the tree and ate until they could eat no more. Then they said: "Tommy Tortoise is wiser than old Boa. Let us make him our king."

For all I know he is king among them today.

— Adapted from *Where Animals Talk*, BY R. H. NASSAU.

2. Building Up a Story

Would the story have happened if the animals had not been hungry? What did they do? Name the animals that went to King Boa and tell what happened to each.

If the animals had not been hungry, they would not have sent Robin Rat to find out the name of the tree. If Robin Rat had not forgotten, they would not have sent Pinky Pig. If Pinky Pig had not forgotten, they would not have sent Giddy Goat. If Giddy Goat had not forgotten, Tommy Tortoise would not have offered to go. If Tommy Tortoise had not made his song, he would not have remembered, and he would not have been made king.

That is the way *one thing is tied to another* in a good story.

3. Writing the End of a Story

Suppose that some one has begun to read the story, but has stopped before he came to what Tommy Tortoise did. Write a paragraph of six sentences telling the rest of the story.

74

MAKING A PLAY

1. Class Correction

Read aloud some of the paragraphs that you wrote about Tommy Tortoise. Talk about and improve them.

2. Oral Practice

Let us make a play of "The Bojabi Tree." Write the names of the animals on the board under the title *Persons of the Play.*

In how many different places does the play happen?

How many scenes will there be with King Boa? What must happen before the first scene with him? How shall the play begin?

Would it do to have half a dozen of the animals ramping around and trying to find things to eat and saying how hungry they are? Then what happens? Who shall ask Robin Rat to go up the river?

How can you make the scenes with King Boa exciting?

Make the animals act and talk as much like real animals as you can.

The person who plays the part of Tommy Tortoise must find or make up a tune to which he can sing the song.

3. Something to Do at Home

At home tonight, tell the story of "The Bojabi Tree" to some one who likes to hear stories. Try to remember what is said about the story, so that tomorrow you can tell the class.

4. Copying Quotations

Copy in five paragraphs what King Boa said to the animals who went to see him. Begin with the words that tell how he spoke to each. The first two he spoke to Robin Rat.

75

REVIEW

1. Write on the board the titles of all the poems you have studied this year.

What is a good rule for writing titles?

How many of these poems can you still say?

2. Write on the board the titles of all the stories that you have studied this year.

Tell the one that you like best.

After each story has been told, the class shall say how it might be improved.

3. Draw on the board a picture of a letter and one of an addressed envelope.

Give the rules for letter-writing and addressing envelopes.

4. Write on the board all the rules for capitals that you know. Then write an example of each rule.

5. Write on the board all the rules for periods that you know. Then write an example of each.

6. Write on the board all the rules for commas that you know. Then write an example of each.

7. What two kinds of sentences do you know? How is each written?

What is a possessive? Give a rule for writing it.

Give rules for singulars and plurals.

What is a paragraph? Give a rule for writing it.

76

OUR COUNTRY

1. Class Talk

When you speak of "our country," what do you mean — the land itself, the cities, the people, or what?

How much does it mean to you to have a country of your own? How would it seem to live in a strange country among strangers who knew and cared nothing about you? In a country of which you are not a citizen what rights and privileges should you lose?

What does it mean to be a citizen of a country?

If by belonging to a country as a citizen we have all the rights and privileges that every citizen of that country has, it is most natural that we should have a special love and reverence for the country that gives us these blessings. It is much the same as having a special love and reverence for our fathers and mothers for what they do for us.

2. One-Minute Talks

Tell the class about some man or woman of whom you have read who made our country better by living a good, brave life.

Do not talk only about Washington, Lincoln, and other great men, but try to think of less famous persons who were good patriots.

3. Writing Paragraphs

Write paragraphs about something you could do for your country.

Make a separate paragraph for each thing that you would try to do, and show how you would try to do it.

4. Helping One Another

Exchange books and read your neighbor's work. First check mistakes. Then write sentences answering the following questions:

1. How could the paper be made neater or more correct?
2. What other ways of helping might the writer have named?
3. Do you think it is a good paper? Why or why not?

5. Oral Work

Explain and learn this poem:

A NATION'S STRENGTH

Not gold, but only men can make
  A people great and strong —
Men, who for truth and honor's sake,
  Stand fast and suffer long.

Brave men who work while others sleep,
  Who dare while others fly —
They build a nation's pillars deep,
  And lift them to the sky.

— Ralph Waldo Emerson.

APPENDIX I

SUMMARY OF CAPITALIZATION AND PUNCTUATION

A. Rules for Capitals

1. Use capitals to begin:

   (1) The first word of a sentence (quoted or not quoted).
   (2) The first word of a line of poetry.
   (3) All proper nouns and their abbreviations of more than one letter, that is, names for particular persons, animals, places and sections of country, and times. But not: names of directions or seasons, or the words *yesterday*, *today*, and *tomorrow*.
   (4) Proper adjectives.
   (5) Common nouns used in speaking of or to a special person unless they are preceded by *my*, *our*, *your*, *his*, *her*, or *their;* for example: "I told Mother" but "I told my mother."
   (6) The first word in the greeting of a letter.
   (7) The first word in the close of a letter.
   (8) The first word and all important words in titles of books.

2. Use capitals to write:

   (9) All initials.
   (10) The words I and O.

B. Rules for Punctuation

1. Use periods:

   (1) At the end of a statement.
   (2) After abbreviations (but not after short forms of given names, as: *Sam*, *Ed*).
   (3) After initials.

2. Use question marks after questions.

3. Use colons:

   (1) After the greeting of a business letter.
   (2) To introduce a list of items.

4. Use commas:

   (1) To separate from the rest of the sentence the name of a person addressed (vocative).
   (2) To separate from the rest of the sentence *yes* or *no* when it modifies the sentence as a whole.
   (3) To separate a quotation from the rest of the sentence.
   (4) To separate words in a series from one another.
   (5) To separate the day of the month from the year, in a date.
   (6) To separate two place names in the same line in the heading of a letter or in an address.
   (7) After the greeting of a personal letter.
   (8) After the close of a letter (business or personal).

5. Use quotation marks to inclose quotations. Turn them toward each other, and write them outside other punctuation marks.

6. Use apostrophes:

   (1) In the possessive (genitive) forms of nouns.
   (2) In contractions, to show omission of letters.

APPENDIX II

Common Abbreviations

Titles

Capt.	Captain	*Mr.*	Mister; plural, *Messrs.* (French, *Messieurs*)
Col.	Colonel	*Mrs.*	Mistress; plural, *Mmes.* (French, *Mesdames*)
Dr.	Doctor	*Rev.*	Reverend
Esq.	Esquire	*St.*	Saint; plural, *SS.*
Hon.	Honorable		
Prof.	Professor		
Lieut.	Lieutenant		

States and Territories

Ala.	Idaho	Minn.	N. Y.	Tex.
Alaska	Ill.	Miss.	Ohio	T. H. (Territory of Hawaii)
Ariz.	Ind.	Mo.	Okla.	Utah
Ark.	Ia.	Mont.	Ore.	Va.
Calif.	Kan.	N. C.	Pa.	Vt.
Colo.	Ky.	N. D.	P. I. (Philippine Islands)	
Conn.	La.	Neb.	P. R. (Porto Rico)	
D. C.	Me.	Nev.	R. I.	Wash.
Del.	Mass.	N. H.	S. C.	Wis.
Fla.	Md.	N. J.	S. D.	W. Va.
Ga.	Mich.	N. M.	Tenn.	Wyo.

U. S. A.

ADDITIONAL WRITTEN EXERCISES

[As a rule, the length of the exercise is left for determination by the teacher.]

SECTION II

1. Write the full names of children whom you would like to invite to a party. Then write their initials.

2. Write the addresses of the children whose names you have written.

3. Write all the words you can think of that end with the same sound as (1) *lay;* (2) *me;* (3) *try;* (4) *go;* (5) *you;* (6) *sing;* (7) *bed;* (8) *night;* (9) *cat;* (10) *or.*

4. Copy a stanza of a poem you like, and correct it by the book.

5. Make as many words as you can from the letters that you find in: (1) *breakfast;* (2) *Washington;* (3) *elephant;* (4) *potatoes;* (5) *president.*

6. Write three different answers to the question, "What should you do if you found a pot of gold?" Begin each answer, "I should."

7. Write about three things that you saw in a store window yesterday or this morning. Begin each time, "I saw."

8. Copy the other paragraphs of the story on p. 90 and correct them by the book.

9. Copy the story on p. 94 from the book, but change the animals to a dog and a parrot.

10. Ask —— questions about the weather and answer them.

11. Write —— sentences about going into a dark room.

12. Write —— sentences about each of the following things, so that neither can be mistaken for the other: (1) a lamp and a candle; (2) a glove and a mitten; (3) a knife and a fork; (4) a pencil and a pen; (5) a fork and a spoon; (6) a cup and a saucer; (7)

a saucer and a plate; (8) a shoe and a slipper; (9) a hammer and a hatchet; (10) a hat and a cap.

13. Write from memory a fable that you like.

14. Write —— sentences about two animals (not lion and cat), which are somewhat alike.

15. Add four words to this poem and make the lines rhyme:

THE ROBIN

When Father takes his spade to dig,
  Then Robin comes along;
He sits upon a little ——, (twig)
  And sings a little ——. (song)

Or, if the trees are rather far,
  He does not stay alone,
But comes up close to where we ——, (are)
  And bobs upon a ——. (stone)

— LAURENCE ALMA TADEMA.

16. Write —— sentences about a boy who expected to sell a basket of eggs and make enough money to go to the circus.

17. Write —— sentences about being kind to birds.

18. Write the names of —— birds, first in the singular and then in the plural.

19. Letters to write: (1) an invitation to a party; (2) the answer to it; (3) to your best friend, telling about something new that you have; (4) to a boy, telling him how to feed birds in winter; (5) to a man who keeps rabbits, asking him how much one would cost, and how it should be cared for; (6) to a friend, saying that you are sending something for a birthday present; (7) an answer to the last, thanking the sender of the present; (8) an answer, saying that the present has not been received; (9) giving information about citizenship to someone who has just come to live in this country.

20. Write —— sentences, telling what your postman (or postmaster, or postmistress) looks like.

21. Write a paragraph of —— sentences, using the words *goose*, *mouse*, *ox*, and *woman* in the plural.

22. Write —— sentences, telling about the kinds of nuts that you like best.

23. Copy from a story words that you know how to divide with a hyphen. Write the words showing the hyphen in every place where it might be used.

24. Write —— sentences about some person whom you have noticed: (1) a policeman; (2) a fireman; (3) a minister.

25. Write —— sentences about some kind of cheese.

26. Write —— sentences about things that belong to children in the class, using an apostrophe with each of their names.

27. Write a paragraph about what a mirror in your home sees every day.

28. Write —— sentences, addressing each to one of your classmates.

29. Write (1) —— questions about "The Boastful Caterpillar," and (2) answers to these questions.

30. Write (1) a food alphabet; (2) a flower alphabet; (3) a tree alphabet.

31. Write as many words as you can that mean *moving* in some way.

32. Write —— sentences about a game that you like especially.

33. Write a poem about (1) a rabbit; (2) a kitten; (3) a puppy.

MATERIAL FOR TEACHERS

SECTION I

1. The most important function of the teacher is to teach the child how to study. In language work particularly, the best results are obtained by having the class think out with the teacher during the class period each new phase or principle of the work. For this reason, several kinds of oral study and practice regularly precede each written exercise. All this oral work is planned to awaken the child's interest, and to stimulate and direct his thinking to such a degree that at the end of the class period he is ready and eager to write about the subject that has been under discussion, or to apply the new principle learned.

On this theory it is all-important that the written work should always follow the oral work, immediately if possible. If the written work can be supervised by the teacher, the results will be better still.

Before the close of the period allowed for writing, the pupil should always be given time to read and correct his work.

At the beginning of the class period, discussion and criticism of the last written exercise should as a rule open the lesson. Asking the child to repeat the criticism of his own work when he comes back to it fresh after an interval is in accordance with the psychological principle that the fresh mind sees at once much that the stale mind passes over.

Our general plan for securing the active coöperation of pupils in criticism is this:

(1) Let the individual do all that he can for himself. To this end is suggested the second examination of a written exercise after it has been laid aside.

(2) Encourage criticism of a neighbor's work occasionally.

(3) Let the class do all that it can for the individual.

(4) Only when the class is at the end of its resources should the teacher examine the work in the interest of absolute correctness.

Although this method is intended primarily for the development of the child, eventually it will save the teacher an enormous amount of detailed correction of papers. From the first she will receive them with a certain percentage of formal errors eliminated; and this percentage should steadily increase.

It is only by teaching pupils to find and correct their own mistakes that there is hope of the gradual elimination from our writing of the multitudes of

errors that persist today. Even more important are the habits of independent thinking and of self-criticism which are induced.

It will save the teacher much time and patience if at the beginning of the year she arranges to have a definite place in which the results of each day's seat work may be left and from which the papers may be taken at the beginning of the next lesson.

Examination of the Analytical Survey of Contents will show that the material upon which the lessons are based has been chosen primarily with a view to helping the teacher develop projects in correlation with the home and neighborhood interests, with other subjects taught in the same grade, and with work in lower grades. The success of any project is so dependent upon local conditions that it is impossible in a textbook to work out in detail any that will be suitable for city children and country children, for schools rich in equipment and those almost lacking it, for teachers highly skilled and those to whom the profession is new. We have tried, none the less, to suggest many kinds of projects any of which can be omitted, touched upon lightly, or fully developed, according to the need and opportunities of each class.

The keeping of a notebook is suggested as the fundamental project for each year's work. Interest in this should be stimulated, not only by the occasional exercise in printing, but also by the continual encouragement of illustration of all sorts of material. Where coöperation with the drawing teacher can be secured, both subjects gain. Where manual training is taught, simple plans can be added to the sketches, as, for example, in the case of bird tables and houses. Pictures made at home should be included in the book as a means of bringing home and school interests together.

But this linking of the two main educational factors in the child's life can be accomplished in many more ways than these suggested. The teacher who establishes in the child the habit of discussing at home the ideas he receives at school, and in careless or indifferent parents the desire to visit the school and to coöperate in carrying out school plans, has helped to solve one of the most important educational problems.

Finally, it should be noted that in addition to the many projects taken directly from life, such as the lessons concerned with health, safety first, first aid, neighborhood improvement, home duties, the care of animals, preservation of birds, citizenship, and work, much of the verse and prose used is material of the same sort. The so-called "literary" material has been chosen on the principle that no literature can have meaning to the child which is not to some extent based upon his own experience. Consequently, selection has been made, not primarily on the basis of absolute literary value as judged by adult standards, but on the basis of appeal to child life and interests and problems, and

with a view to the continual enlargement of these interests and problems. Particularly to be noted is the large number of selections designed to encourage the development in the child of a sense of humor, which should assuredly be taught as one of the virtues of the good citizen.

The divisions into "lessons" are merely a device for securing unification of material; the subdivisions within each lesson are planned to provide flexibility. A lesson that is too short for one class will be too long for another. A lesson that is too short can easily be remedied by fuller development. A lesson that is too long can be dealt with by stopping at the end of any section (each of which has a number and a heading) and completing the day's work by a suitable written exercise, either devised by the teacher or chosen from the list of additional exercises on pp. 180–182. In this way any lesson can be adapted to meet the needs of any class. The interrupted lesson can either be resumed at the point where it ended on the preceding day or can be worked through more rapidly from the beginning. Thus an opportunity for immediate review is given.

2. Many pictures are used in the work provided for this grade, to awaken interest, to give observation practice, and to stimulate questions. The pictures have been chosen with special reference to the interest in animal life characteristic of children in this grade.

3. The word *sentence* is introduced in the Fourth Grade. In this grade the expressions "what is said" and "what is asked" are soon supplemented by the words "questions" and "answers," which are familiar.

4. Copying and comparing the copy with the original is strongly emphasized at the beginning of the year. The habit of looking critically at one's own work cannot be established too firmly or too soon.

5. The exercises headed *Silent Work* are for training in close attention and concentration. When longer passages are read or listened to, the teacher will naturally guide this supervised study by asking or permitting questions.

6. In the *Class Talks* spontaneity should be encouraged. The teacher, in the background, merely guides the discussion and keeps it from getting out of hand. The questions serve to open it, but it should by no means be restricted to these. Free expression of any ideas that are relevant should be encouraged.

7. The children may need to be told that ladybirds are also called ladybugs.

THE LADYBIRD AND HER CHILDREN

Long ago, in a rose garden, there lived a ladybird with her six small children. It was pleasant there, but the nights were getting long and the days were growing cold. So the ladybird hid her children under a rose leaf and told them not to stir until she came back. Then she flew away to find them a winter home. At the edge of the wood she met a butterfly.

"I hope your babies are safe," he said, "for when I flew over the garden just now, the gardener was getting ready to burn the leaves."

"The gardener is so slow," said the ladybird, "that I shall be over the hill and back again before he has raked them up." So on she went. But when she reached the top of the hill, a bumblebee came buzzing by. As soon as he saw her, he cried:

"Ladybug, ladybug,
Fly away home,
Your house is on fire,
And your children will burn."

Oh, how fast she flew! Yes, there was the fire right in front of the rosebush.

"O my dear babies!" she cried. "Come quick to the old willow tree!"

Brave little ladybirds! They shut their eyes, and flew through the blinding smoke to the old willow tree.

When the ladybird turned to count her babies, not one was missing. But alas! the cruel heat had burned little black spots on their pretty red wings, and there they remain to this day.

8. To save time, the teacher should prepare before the lesson as many slips of paper as there are pupils, writing on each slip the name of a common occupation, as wash, iron, sew, dig, drive, sow seed, sweep, dust, scrub, mow, drive nails, etc. Each word should be written several times, so that a group of pupils will rise at once. The slips should be drawn from a box or a cap before the game begins.

When the boy and girl are paired for imitating work, the teacher may save time by whispering to them what kind to choose. Those that are left standing may be paired off as long as there is time for the game.

It is only by repeated utterance of *I*, *he*, *she*, instead of the habitual *me*, *him*, *her* that any headway can be made against this common grammatical error.

9. By persistent use of the inductive method, children are trained to observe for themselves, hence to remember, principles and rules that, when given as information, go in at one ear and out at the other.

10. The habit of always addressing someone in particular, both in speaking and in writing, is a distinct factor in successful effort.

11. The ethical value of this lesson is apparent. There is opportunity to show the children that neglect of the first teeth may spoil the second, and where it is practicable, to suggest that it is wise to let the dentist remove the first teeth — that home dentistry may cause permanent damage. The connection between care of the teeth and good health should be strongly emphasized.

12. THE TOWN MOUSE AND THE COUNTRY MOUSE

The country mouse had a friend who lived in town. He invited the town mouse to dine with him. They sat down to a meal of corn and wheat.

"Do you know, my friend," said the town mouse, "that you are very uncomfort-

able out here? I have all kinds of good things to eat at home. Come back with me and enjoy them."

So the two set off for town. There the town mouse showed his beans and meal, his dates, his cheese, his fruit, and his honey. As the country mouse ate and drank, he thought how rich his friend was, and how poor he was.

But as they sat at dinner, suddenly a man opened the door. The mice were in such fear that they ran and hid in a hole. When they crept out and began to eat again, in came a maid. When they saw her, they were frightened almost to death and they again hid in a hole.

Then the country mouse would eat no more. He said to the town mouse: "Do as you like, my good friend. Eat all you want. Have your fill of good things. You are always in fear of your life. As for me, poor mouse, who have only corn and wheat, I will go back home where I can live in peace."

So he went back, content with his snug little home in the country.

In this connection teachers may use Christina Rossetti's poem:

THE CITY MOUSE AND THE GARDEN MOUSE

The city mouse lives in a house;
  The garden mouse lives in a bower.
He's friendly with the frogs and toads,
  And sees the pretty plants in flower.

The city mouse eats bread and cheese;
  The garden mouse eats what he can;
We will not grudge him seeds and stocks,
  Poor little timid, furry man.

13. The importance of breaking the *and-a* habit is realized by all teachers. Practice in picking up the thread of a story dropped by one pupil and resumed by another is one means of combating it.

14. It is enough if the children learn to recognize the exclamation and to understand its use in print. They should use it rarely. The exclamatory sentence that begins with "What a" or "How" should be discouraged. Good speakers and writers usually avoid it.

15. Slips should be prepared beforehand as for Lesson 10. Here the names of absurd things for the wind to blow away will add interest to the game, as: fat cat, poodle dog, locomotive, father's chair, best slippers, etc.

16. THE FIRST THANKSGIVING DAY

One cold winter day, in the year 1620, a ship called the *Mayflower* landed on the coast of Massachusetts. In it were eighty-one men and women who called themselves Pilgrims. They had come from England to make homes for themselves in this country.

The ground was bare and frozen, and the shores were covered with ice. Still, the men went to work at once. They cut down trees and built rude houses with the logs, and as they had no glass, they used oiled paper for the windows. But it was bitter

weather. The cold crept in through the poorly built houses, and the people had little to eat. Many of them fell ill, and some died.

At last spring came, and those who had been ill got better. The men planted gardens, and the corn grew tall in the summer sun.

When autumn came, the Pilgrims were more comfortable. They had plenty of corn to eat, they had learned where to find wild ducks and turkeys, they had built better houses, and they had made friends with the Indians.

"God has been good to us," they said. "He has made our corn grow, He has cured our sick, He has softened the hearts of the Indians. Oh, let us give thanks to Him for all these blessings! Let us choose a day which shall always be known as Thanksgiving Day, and let our children and grandchildren after us give thanks for their blessings, as we have given thanks for ours."

So Thanksgiving Day began. Now American people every year give thanks for the blessings they have received, and remember the brave men and women who came to the Massachusetts shore.

17. This little Thanksgiving poem may be useful:

THANKSGIVING DAY

It's not the feast so richly spread,
  And not the words we say,
It's not the greeting nor the song
  That makes Thanksgiving Day.

But here's one little thought for us
  To take and keep alway:
Two helpful hands and one glad heart
  Will make Thanksgiving Day!

18. For inculcating habits of politeness, other lessons involving different social situations may be modeled upon this.

19 In some classes perhaps the second stanza also can be used profitably:

Here is a child who clambers and scrambles,
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And here is the green for stringing the daisies!
Here is a cart run away in the road
Lumping along with man and load;
And here is a mill and there is a river:
Each a glimpse and gone forever!

—ROBERT LOUIS STEVENSON

20. By beginning with *In*, the small letter for the names of the seasons is not interfered with. Moreover, here and later, sentences are begun with words other than the subject for the sake of flexibility. Later, when the subject of a sentence is looked for, it will not be expected always to stand first in the sentence.

21. For this game most of the slips should be blank, but the word *it* should be written on half a dozen or so. When the slips have been drawn, the teacher begins by asking "Is it you, Tommy?" If Tommy has a blank slip he answers, "Not I," and immediately passes on the question by asking any classmate he pleases the same question, as "Is it you, Peter?" If Peter has a slip with *it* on it, he says, "It is I," and makes a line to rhyme with "It is I" before a certain number is counted. The children who get the *it* cards will probably have had time to make up their little rhymes before they are called upon.

22. PICCOLA'S CHRISTMAS GIFT

Far away in the land of France, there lived a little girl named Piccola. Her parents were so poor that they had hardly enough to eat and almost no wood to keep them warm.

When Christmas came, they were very unhappy, for they could not buy anything for their daughter Piccola, not even a rosy apple. When she had put her wooden shoe in the chimney corner, to be filled for Christmas, as children do in France, they felt very sad.

But little Piccola never doubted that she would have a gift. When the first ray of morning light glimmered in her room, she slipped from her warm bed and stole quietly to the chimney corner. She took up her shoe and peeped inside. Then, with a cry of delight, she ran to show it to her mother.

"Oh, Mother," she cried, "see my Christmas gift!"

Her father and mother peeped into her shoe. Down in the toe nestled a tiny sparrow. He had flown in from the fierce winds and cuddled down in Piccola's wooden shoe.

How happy Piccola was with her bird! She fed him through the long winter, and when the spring days came and the other birds began to build their nests, the sparrow would not leave Piccola, but stayed with her always. —*Adapted from* CELIA THAXTER

23. Here is an opportunity to work in the old story of "Puss in Boots" if the children do not know it.

24. "Keeping Store" makes an excellent project, especially if it is correlated with the work in arithmetic. If it is possible for the children to bring small amounts of things from home, to be offered for sale, and also to make things for sale, interest will be intensified. In poor neighborhoods ingenuity should be exercised to find make-believe things to serve the same purpose.

25. The question is, "Do you like watermelon?" The fun will come from catching classmates who are not quick enough. Different kinds of forfeits can be arranged, to give variety.

26. Throughout the grade the material for letters is either given or suggested. The emphasis should at first be entirely upon the form of the letter. Children should be encouraged to take pride in the good appearance of a letter and its proper placing on the page, as well as in its correctness.

27. Much can be done with this lesson in the way of ethical suggestion — the good citizen's duty toward animals, methods of saving horses, etc.

28. To counteract both "*There is*" with a plural subject and "*they*" for "*there.*" The game can be played with a list of common animals, and with various other kinds of lists. The point is to get much practice.

29. THE PROUD WEATHER VANE

In a small fishing village, down by the sea, there once was a weather vane. It stood on a tall steeple so that it could be seen by the fishermen far out at sea.

It was a very proud vane; for every one in the village asked it what to do. If it pointed east, then all the people stayed at home; but if it pointed west, then the whole village was busy. The men went out in their boats, and came back with heavy loads of fish; and the women went to the river and washed their clothes.

"They all do just as I say," said the weather vane, and it nearly toppled over with pride.

One night the wind came hurrying by. "Point west!" it cried, "Point west!"

"Why should I always do as that rude wind bids me?" said the vane. "I rule the whole village and am not to be ruled by a little breeze." The foolish thing would not turn, but kept on pointing east.

The next morning not a cloud could be seen in the sky; but the vane still pointed east. So the fishermen stayed at home. But they were very cross, for there was no storm and a whole day's fishing was lost.

"They do just as I say," said the proud vane; then turning west with the wind, it went to sleep.

In the middle of the night, the wind changed. "Point east! Point east!" it cried. But the proud vane would not turn; it still pointed west.

When the fishermen woke up in the morning, a long line of clouds could be seen; but the vane pointed west. So a few of the men went out in their boats. Soon a terrible storm came up, and the poor fishermen were almost drowned.

30. If the story of "The Three Bears" is familiar, Andersen's "The Bear Who Played Soldier" may be used in this connection to supplement the story of the pet bear.

31. The importance of awakening children early to the meaning of thrift and of showing them how to establish the habit of thrift is self-evident. Both in poor and in rich neighborhoods the children can be taught to take care of the money they have. If the ideas suggested in these lessons are developed into an actual project for saving money, carried out under the teacher's direction, the gain will be enormously greater.

32. The children will hardly need help to guess "Clothes Horse."

33. This thinking out of comparisons is valuable mental training, which is continued in the higher grades.

34. Things to do may be taken from "Mother Goose" or other familiar material.

35. Played like the "Watermelon" game in Lesson 42.

36. *The ethical* element in this lesson can be developed in other directions

besides those pointed out. The story can be used as the basis of an attack on many forms of carelessness.

THE MISSING NAIL

In a little village there once lived a man and his wife. One morning he went to the fair to sell cattle. At the fair his cattle were soon sold. Filling his bag with the silver, he strapped it on his horse and jogged merrily homeward to tell his wife.

At a small town he stopped for dinner. After dinner the boy who brought out his horse, said, "Sir, did you know that a nail is gone from one of your horse's shoes? "

"Never mind," said the man. "I am in a great hurry to get home."

Late in the afternoon, he came to a small village and stopped to water his horse. A man standing near said to him, "Sir, your horse has lost a nail from his shoe. You had better have him shod or he may stumble and throw you."

"No, no!" cried the man. "I have only two more hours to go and the shoe will last." He jogged on again, thinking how surprised his wife would be at his good luck.

Very soon the horse began to limp, and in going down a steep hill, stumbled and fell. The man tried to help him up but found that the poor beast had broken his leg.

"Oh, dear!" he cried. "What an end to my luck! I have lost a good horse, I must spend my silver to get another, and I am still many miles from home."

He put the heavy bag on his shoulders and walked, but he did not reach home till long after midnight. When he told his wife what had happened, she said, "If you had not been in such haste, all this would never have happened. Haste surely makes waste. But who would have thought that so little a thing could have done so much harm?" — *Adapted from a* GERMAN FOLK TALE

37. Even where the opossum is unknown, the charm of the picture will be felt. The comparison with more familiar animals gives valuable mental training. Some teachers may wish to read to the children Uncle Remus material (Joel Chandler Harris) about Mr. 'Possum.

38. HOW THE RABBIT CAUGHT THE SUN

Once upon a time there was a rabbit who lived with his grandmother. Every morning he used to go hunting, but no matter how early he went out, someone had always passed by, leaving a trail in the grass. Now the little rabbit wanted to know who this was, but he was never early enough.

Then the rabbit went home and thought and thought. With his bowstring he made a strong noose, and when night came, he put it in the place where he had seen the footprints. That night he slept soundly, but he awoke very early and ran to look at his trap. Something had happened! He had caught the great fiery sun! Oh, how frightened he was! He ran home as fast as he could.

"Grandmother, Grandmother," he cried, "I have caught something, but it scares me. How shall I ever get my bowstring again? " Then he took a sharp knife and went back to the trap. When the great sun saw him, he said, "Come here and untie me at once. You have done wrong. You have done wrong."

This, however, scared the little rabbit more than ever, so that he did not dare to

go near the trap. He kept running by, first on one side, then on the other. At last he drew a long breath and rushed forward and cut the bowstring with his knife.

Instantly the great sun flashed up into the sky; and as he passed over the bent head of the little rabbit, his great heat scorched the hair between the rabbit's shoulders. More frightened than ever, the rabbit ran home like the wind.

"O Grandmother," he cried, "the heat has left nothing of me! It has frizzled me all up!"

"O my poor grandchild!" said his grandmother, "I fear it is true." So she tied up his burnt head and back in a soft cloth, and put him to bed.

It was a long time before he was well again, and ever since then the rabbit has had between his shoulders a yellow, singed spot. — *Adapted from an* INDIAN FOLK TALE

39 The word *Boodle* should be written several times, but most of the slips should be blank.

SECTION II

2. As a means of preventing parrot memorizing, pupils should be encouraged to make their own definitions and rules, and to vary the phrasing as far as is consistent with accuracy.

3. The preservation of work for a year is a project tending to establish ideals. The child's pride will be stimulated by seeing improvement in his work. If he is ashamed of bad work, and begs to write it again, and to destroy his first failure, he should be allowed to do so. The new version should replace the old, but should show by its date when it was rewritten.

With the notebook plan, no piece of writing is too mechanical to serve an immediate purpose. Every rule can be motivated.

4. It is suggested that five minutes before the close of the period for the written exercise the pupils be told to read and correct what they have written in view of definite questions covering the kinds of errors they are likely to make. In Lesson 2, for example, the questions might be:

Did you use capitals for the initials? Did you put a period after each initial? Did you begin each name with a capital?

At the beginning of the next recitation period, the written exercise should be read again, and if necessary, corrected, in view of such questions as:

Are you quite sure that each name begins with a capital? Are you sure that each initial is a capital? Is there a period after each initial?

This correction work at the end of one lesson and the beginning of the next should continue until the habit of self-criticism is formed.

5. It seems unwise at this stage to burden all children with more than two general forms of address — city and country. For those who need to know special forms, the following rules are suggested:

(1) When streets are numbered instead of named, figures should be substituted for spelled numbers above one hundred:

1203 West 102 Street.

(2) When two-word numbers of a street are spelled out, a hyphen should be placed between the words, and the second word should not begin with a capital:

26 East Ninety-fifth Street.

(3) The United States Official Postal Guide requests that names of states be not abbreviated, as letters are often lost through similarity of some of the abbreviations, as *Miss.* and *Mass.* Fastidious persons object to the abbreviation of *street* and *avenue* as contrary to good form.

6. To stimulate natural, lively talk, questions and answers should be kept moving as fast as possible.

7. In addition to the Class Talks, which are for the purpose of developing ideas and of giving practice in conversation, the children should be required to make brief talks of a more formal character for training in oral composition. At first the main quality to be aimed at is continuity of ideas, but very soon attention may be given to arranging the ideas in proper order. This can easily be done by deciding before each talk begins what points it shall contain.

From the first, particular attention should be paid to the physical bearing of the pupil — standing properly, holding up the head, meeting the eyes of the class, and avoidance of nervous fumbling with the hands — as well as to clearness and distinctness of speech.

Throughout this work, errors of speech should be carefully noted for criticism by teacher and class at the end of each talk.

8. Many games and jingles designed to establish correct habits of speech have been introduced. Attention is concentrated on the commonest and most troublesome errors, as determined by the investigations of Charters and Miller, Mahoney, and others. The jingles not only emphasize correct forms, but if they are found amusing, may also lead to frequent repetition outside school hours. Pupils should be helped to make similar jingles of their own.

The need for such drill and the types of error vary so widely in different parts of the country and among different classes of children that the use of or omission of special material given must be left largely to the discretion of the teacher. Any exercise of this kind may be entirely omitted or different exercises substituted without detriment to the lesson. On the other hand, children who persist in certain errors, as in saying *run* for *ran*, may be encouraged to

individual repetition of jingles that are no longer needed by the class as a whole.

It will be noted that instead of attempting to correct many errors each year we repeat in different ways drill on a small number of the worst and commonest errors. These eliminated, a new group will be attacked in each succeeding year. See *Index* under *Games* and *Jingles*.

9. The proper placing of the poem on the page is valuable for training in accuracy. It also establishes a sense of the different forms of verse.

Correction of the copy might be managed as follows:

Compare your work with the printed poem. Is the spelling correct? Have you put in all the punctuation marks? Does each line begin at the right margin?

All poems that are of sufficient value should be memorized. Experiment has proved that in memory work better results are obtained by continued effort to assimilate a short poem as a whole than by the attempt to learn it line by line. In memorizing, as in reading, the ideal is an intelligent appreciation and expression of the meaning without elocutionary exaggeration.

In schools in which children tend to make fun of expressive reading, special care is necessary to prevent sensitive children from reading in an unintelligent monotone.

10. The practice of numbering pages and dating exercises should be insisted upon. It is a valuable means toward the establishment of accurate and methodical habits of work. It is the first step toward the control of materials by filing, of which more will be said in Book II.

In this lesson, the correction might be stimulated by questions concerning the use of capitals and commas. For variety, the second correction might proceed by class dictation to someone at the board.

11. No other subject affords as good an opportunity as the work in English for the unobtrusive development of ethical ideas. See *Analytical Survey, Special Features*, II, 4.

12. The answers to these questions should be written in a paragraph instead of as disconnected sentences. The habit of writing disconnected sentences is thought to be responsible, in part at least, for the practice which many untrained writers have, of beginning each sentence on a new line.

13. The "Silent Work" is supervised study. The teacher's aim should be to have it take as small a part of the class period as possible. Its purpose is to train pupils in active concentration and rapid, thorough reading with a definite object in view; that is, in combining the processes of reading and thinking.

14. The following editorial will appeal to all teachers who have at heart the improvement of American speech:

SLOVENLY SPEECH

[From the Indianapolis News]

Americans who travel much abroad bring home stories of signs said to be displayed in shops in some continental countries bearing the announcement: "English Spoken; American Understood." This story brings a smile in America, but cosmopolitan Americans find nothing amusing in it. They know that between the average American and the average Englishman there is a decided difference in speech — not so much in the character of the words used or in the quality of the grammar as in enunciation. And comparison reflects little credit on the American. The difference is simply that the average Englishman gives each syllable its full weight and the average American runs his syllables together.

In a paper recently read before a convention of physicians at White Sulphur Springs, Dr. Charles P. Grayson of Philadelphia said that the trouble with American speech is "that, through indifference and lack of proper training in childhood and youth, we slur and clip and muddle our syllables to such an extent that the words of which they are parts become more or less unrecognizable." The remedy which he suggests is, naturally, early training. But who is to do this training? American school teachers are often as much at fault as other Americans, and the parents are the product of a system that has likewise produced no change in the character of American enunciation.

Dr. Grayson suggests that school authorities compel teachers to speak clearly and cultivate a resonant voice. This puts a great burden on teachers whose habits of enunciation are fixed, but if the reform is to be accomplished through the schools the teachers must take the lead.

Of equal interest are the following extracts from a letter written by the Adjutant General's Office, Washington, August 28, 1917.

A great number of men have failed at camp because of inability to articulate clearly. Many men disqualified by this handicap might have become officers under their country's flag had they been properly trained in school and college. It is hoped therefore that more emphasis will be placed upon the basic principles of elocution in the training of our youth. . . . Great improvement could be wrought by instructors in our schools and colleges, regardless of the subject, insisting that all answers be given in a loud, clear, well rounded voice, which, of course, necessitates the opening of the mouth and free movement of the lips.

In addition to this physical disability and slouchiness is what might be termed the slouchiness of mental attitude. Many men have not been trained to appreciate the importance of accuracy in thinking. Too many schools are satisfied with an approximate answer to questions. Little or no incentive is given increased mental effort to coördinate one's ideas and present them clearly and unequivocally. . . .

The simplest attack upon this form of carelessness is to insist repeatedly upon the careful and accurate pronunciation of sounds that are often slurred or distorted, and upon a good carriage and close attention to details.

In both reading and speaking clear utterance should be insisted upon. Too much attention can hardly be devoted to overcoming the tendency to the muffling of sounds — a habit due principally to insufficient lip action.

Drill should be given daily in connection with oral reading, and should be emphasized whenever opportunity offers — as in the study of a poem — in connection with the work in language.

For special methods of handling lists of common words that are often badly enunciated, see Note 30 below.

15. In these games it is desirable to show the pupils the error that has led to the game in order to secure their active coöperation.

At first the teacher should read the directions and give them to the class, so as to make the game move quickly and hold the interest of the pupils. But after the first few lessons, the class should be given the additional training of first reading, then carrying out, the instructions. Such practice increases the pupil's power of relating what he reads to what he does.

16. Some of these answers might be written on the board at the beginning of the next lesson and read aloud for additional practice with *lay*.

17. In developing the idea of organization, it is desirable to begin with the most striking external divisions of a composition. As a child can more easily recognize a stanza than a paragraph, a simple poem rather than a piece of prose has been chosen as the starting-point.

18. In the words " straight through from beginning to end" is the first suggestion of the organization of a story; that is, telling events in their proper order.

The questions at the end of the story are intended to stimulate the imagination of the child (by leading him to put himself in the place of a fictitious character) as well as his ability to express his own thoughts and feelings. This prepares for the making of the play in Lesson 10.

19. The idea of the sentence as an expression of thought is approached from the side of the child's own experience by means of questions and answers. He knows already the difference between question and answer. It is only a step further to the understanding of a statement.

There should be much practice in changing questions to statements and vice versa, to show how the sentence varies in order and phrasing according to the needs of the thought.

20. At this stage the dramatization work should be chiefly oral. The individual children should not write the dialogue, although the class may dictate to the teacher at the board some important speeches. These, however, should not be memorized, but should serve merely as a basis for improvisation. When pupils are saturated with the spirit of a situation, their dialogue will be spontaneous and natural.

The chief gains from this dramatic work come from its very informality. Poise, ease of manner, freedom from self-consciousness, clear-cut enunciation, flexibility of language, and quickness and initiative in various social situations are naturally developed in this way. Any attempt to fix and memorize the dialogue defeats the aim.

21. The suggestion that the story be told to someone at home, and this person's comments repeated the next day, is intended not merely to give a practical bearing to the day's lesson, but to make a beginning in coöperation in language work with the child's home. The result of whatever was done at home should furnish the point of departure for the next lesson.

22. As an alternative to the game of Mrs. Potluck, for practice with *saw*, the device of "flashing" many simple drawings of objects before the class, or of uncovering for a moment a tray full of miscellaneous objects and then asking, "What did you see?" has been practiced with success. The pupil who sees most in the time allowed wins the game.

Where a Christmas tree is set up in a school, it can be used for the same sort of practice.

23. The occasional use of readers and other books for language work tends to correlate and to give a sense of the practical value of language study.

It is suggested that the teacher herself make a graph of the title, the first paragraph, and the first line of the second paragraph, and emphasize the centering of the title and careful indention.

24. The recognition of stanzas as parts of a poem leads naturally to the recognition of paragraphs as parts of a piece of prose. In this way the idea of paragraphs as parts into which a whole is divided can be taught concretely from the beginning of this year.

25. It is desirable occasionally to hold the pupils to a strict time limit for silent reading. The necessity of reaching a goal tends to active concentration on the work in hand. Care, however, should be taken that the time, especially at first, should be ample for the amount to be read. It can be shortened after the pupils are accustomed to the exercise. But the teacher should always be alert for signs of skipping over instead of getting the thought, and for the possible bad effects of speeding upon nervous children.

26. Here and in Lesson 16 we push the idea of the division of a story a step further and approach — still from the mechanical side — sentences.

27. In occasional exchange of work lies a distinct opportunity for teaching the children to give constructive criticism. It is important that the papers should not be exchanged haphazard or according to the arrangement of the seats, but according to some principle by which most help can be given by those best able to give it, and those least able to give help can be aided by the teacher to improve papers that are already good. Thus if the best papers are criticized

by pupils who have done the worst work, such pupils will have before them an ideal and can be helped by the teacher to see that even work which seems to them very good can be made still better; while the best pupils will easily discover the obvious errors in the poorer papers.

The pupils should, of course, not attempt to correct, but should merely put a check in the margin opposite the error.

28. The material in these lessons (and in Lessons 22, 29, 39, 58, and 61, below) should be adapted to the special conditions of each year and class. They can easily be taken out of the sequence and given earlier or later. If they are to be valuable, the subject-matter must be a live topic in the minds of the children at the time when they are given.

Many more lessons of this type can and should be devised out of local materials. Such lessons should always be based upon actual experience, as a visit to some important local industry, or to some place famous for its beauty or historic associations. In cities, fire stations, waterworks, city halls, libraries, etc., can be utilized; in the country, excursions to local fairs and to rivers, lakes, woods, etc., in the neighborhood, can be made the basis of special lessons.

29. Fourth grade children can easily recognize a part of a paragraph that begins with a capital and ends with a punctuation mark. They can be made to see by experiment the difficulty of reading a paragraph that is not divided by capitals and punctuation into sentences, and also to see that punctuation is shown by the voice in reading. This understood, they are ready for the exercise in dictation, which will help them to capitalize and punctuate what the teacher's voice shows to be sentences. The fable chosen with a view to this use is, of course, extremely simple.

30. It is most important to insist upon exact pronunciation of common words. For instance, the teacher may write on the board:

ten dollars
tin dollars
tan dollars

and have the pupils practice until they can make the distinctions of sound perfectly. Where the context does not, as it does here, help out the meaning, even greater care to secure exactness of sounds is necessary. One method of procedure for the Pronouncing Games follows:

The children silently pronounce the word the teacher writes on the board. The teacher asks: "How many of you pronounced it like this?" "How many did not?" Honesty should of course be encouraged. Then they all pronounce the word several times as the teacher goes among them listening. She says, "Here is some one who says it well," and asks the child to say it for the class.

Then she calls on a child who is uncertain, but not until he has heard it correctly several times. Improvement should be at once encouraged.

If a child is timid, the teacher should stand by him and make the correction so that he may hear the sounds distinctly and also see the movements of the mouth. If he is not sensitive, a pupil who speaks the word accurately may say the word for him or even take him aside for special drill.

At first only one word at a time should be dealt with, and as it is mastered, placed in a growing list at one side of the board. All the words in this list should involve the same kind of error. When the list is long enough, the teacher should call here and there — never in rotation — for pronunciation of words in it: "Read the first word, Tom. No, the word you say is spelled *y-e-p* (or *y-i-s*, or *y-e-a-h*)."

"Read the third word, Mary. No, you say *yi*sterday. The word we are reading is *ye*sterday. Say it."

"How many have made no mistake thus far? one mistake? two mistakes? more than two? Keep record."

Note members of the class who need special drill, and if possible get them to admit their need. Reserve the last five minutes of the class period for this drill, while the other members are doing seat work. In this drill, call attention to the positions and functions of the different parts of the mouth used in speaking — lips, teeth, tongue, palate, cheeks, throat. Give individual children special practice to strengthen parts that seem weak. Where the parents are such as would coöperate and can be trusted to give real assistance, write notes to them, pointing out the special defects of their children's speech and ways of remedying them.

Besides the word lists given in these books, almost every teacher will encounter special crops of local errors. These should be listed and form the basis of special drill of a type similar to that suggested above.

31. As the questions and answers here involve the words *Yes* and *No*, the use of the comma with these words should be practiced. No stress should be laid on the theory in this grade.

32. The lessons on the five senses are partly to stimulate observation, and partly to prepare the way for word distinctions, which are at first closely associated with sense impressions. With some classes this work could be developed further.

Games can be devised to give practice in the use of the senses. For example, for distinction of sounds, the teacher may show the class how differently common objects in the room — blackboard, window, desk, chair, floor, bottle, empty tumbler, tumbler with water — sound when struck with a pencil. The pupils should be asked to close their eyes while the teacher strikes an object and to write what it is. Verify each guess before proceeding

to strike the next object. A similar game can be worked out with the notes of the scale.

Similarly, games of this kind for making distinctions of color, size, weight, touch, taste, and smell, can easily be invented.

33. Here the questions asked before correction begins should concern margins, and the use of capitals and end punctuation.

34. In stimulating the imagination, we try to give it very definite problems of likeness and difference, and of scale, to play with, and at the same time to keep it referred as closely as possible to the child's experience. This work is continued in lessons on *Gulliver's Travels.*

If spontaneous questions can be encouraged by the use of pictures, there is a great gain.

35. The close questioning here suggested prepares the way for the plan sentence. The children should be helped to see that a story can be "squeezed" into a single sentence. At first, it is enough for them to memorize the plan sentence. Later, they should be encouraged to make such sentences for themselves.

36. A good approach to the use of the large dictionary is by means of the pictures, as here in looking up the dormouse.

37. Interesting for comparison with the Tolstoi fable is the Hindu story, "The Beggar Who Would Be Rich":

Once on a holiday a beggar had the bowl which he held out to passers-by entirely filled with food. At night he went behind a stall where dishes were sold, and lay down to rest. He lay in a shed which was full of dishes. There were shelves full of dishes, dishes hanging from the roof, and so many dishes on the floor that there was barely room for the beggar to lie down, with his stick on one side of him, and his bowl on the other.

As he lay there, he thought: "Tomorrow I shall sell this food and with the money buy more. Then I shall keep on selling until I have money enough to buy some dishes. I shall sell the dishes, and keep on selling dishes until I have a shed full of dishes. Then if a beggar comes to sleep in my shed, I shall ——"

He picked up his stick and waved it round the shed.

Down came the dishes from the roof and the shelves, and they fell on the dishes on the ground. Crash — rattle — bang — it was all one great smash!

The owner of the stall came rushing up, seized the beggar by the neck, and threw him out. He lost his place to sleep and his food, all because he was thinking what he would do when he was rich.

— Adapted from the *Jâtaka Book.*

The recurrence of *lie, lay* in this story suggests more practice with these forms; cf. page 9.

38. This lesson gives practice in getting a meaning not fully expressed, and yet lying so near the surface that very little thought will discover it.

39. If the written exercise is too hard, an alternative is to have it copied on the board with carets to mark sentence divisions.

40. Singular and plural are suggested through observation of one thing and more than one thing. The terms are carefully avoided until the distinction is clear.

41. Here, by way of variation, in correcting this exercise the teacher may find it desirable to dictate the correct list of all singulars and plurals used in the story.

42. Wherever birds are found, this project should be emphasized, for the sake of teaching conservation and good citizenship.

43. If preferred, this may be made an exercise in dictation.

44. In teaching letter forms, we try to make the child understand that there are reasons for the standard forms instead of merely giving a series of rules to be learned and applied.

45. The making of letter pictures or graphs should be repeated until the pupils produce neat and satisfactory results, and exhibition may then be made of the best. The same plan may be pursued with the other exercises in letter writing. See Lessons 32–34.

46. Teachers should check the tendency of children to use such forms of address as "Friend Henry," "Dear Friend," and "Kind Sir," which are no longer in good use.

47. Interest in letter writing may be stimulated by having a class post office.

A letter box to receive the letters can be prepared by any class, even without the aid of manual training. Ingenious boys will suggest various ways of making it. The office of postmaster for a limited time may be used to encourage shy and timid children to take a more active part in the class proceeeings.

With some classes, the children may safely be allowed to use the post office for their own personal notes. Restrictions can easily be placed upon the times of writing these, and conditions made as to their form and content. The plan must be varied according to the needs of the class.

In many places it may be practicable to send a small committee to the post office to study its working. Postmasters are usually glad to distribute printed information for the use of the public. It is advisable to prepare the way with the post office officials, in order that a convenient time may be chosen.

Whenever it is possible, letters should be actually sent or delivered to the persons addressed, and copies made for preservation in the notebook.

48. It is important from the beginning to emphasize the use of good paper, good ink, and a good pen. The copying of a model letter on paper of the right size is the best way of giving the child an ideal toward which he is to work.

49. The correlation with outside life continues in the talk about the postman. Where there is no postman, some other local official may be the subject of the lesson.

50. The work on bad rhymes is worth doing for its training of the ear.

51. At this stage it is not important, or even desirable, to stress fine distinctions of meaning; but it is important to get the children into the habit of looking for differences, rather than for resemblances, in words of similar meaning. If the differences can be dramatized by action, so much the better. It is for this reason that we associate word distinctions at first so closely with sense appeal.

The substitution of one word as a synonym for another tends to blur distinctions and to encourage loose and inaccurate thinking. If the child is led to believe that two words mean exactly the same thing, he will use them indiscriminately. If, as he grows older, he thinks about the matter at all, he will logically consider it wasteful to have both words, and will drop one from his vocabulary. Only as he is made to realize the differences between similar words can his vocabulary be continually enlarged, and its accuracy increased.

It may be desirable to extend the list of words for different ways of walking. Some of the following may be used if illustrated by dramatic action: *trudge*, *pace*, *stalk*, *trot*, *stride*, *toddle*, *waddle*, *stagger*, and *sidle*.

52. The postal authorities will welcome the coöperation of teachers in securing uniformity in the addressing and stamping of envelopes. Carelessness in these details delays post office business appreciably.

The "Katydid" game also gives good practice in using *as* instead of *like* before *did*, and in the past tenses of troublesome verbs, such as *sing*, *think*, *write*, etc.

53. In this lesson we attempt to teach concretely what a story is, and how it moves from paragraph to paragraph. This is presented very simply in order that it may be grasped by the children and may affect their own story-telling. In regard to the written exercise, see Note 39.

54. If the children can make up a little song to be sung to a familiar tune, or even make up the tune itself, in Scene 2, they should be encouraged to do so. If they cannot, a favorite school song may be used. It is, of course, desirable that the play should be given by several different groups.

55. The first letter is made a simple inquiry, because this type of letter determines pretty definitely what the child shall say, and therefore leaves him free to give more attention to form.

56. These irregular plurals are taken up because some of them occur in the text just studied.

57. A paragraph containing many long names should be assigned, so that the hyphen must be used often.

The dictionary may be consulted to make sure that hyphens are used correctly.

58. In correcting this work, class discussion at the beginning of the next lesson will clear up doubtful cases.

59. The distinction between *don't* and *doesn't* is taught by pointing out the difference between the uncontracted forms. The written work emphasizes the apostrophe. No attempt is made at first to do more than correct forms that involve the commonest errors.

60. The Fire Drill Play gives the teacher opportunity not only to work for clearness in giving explanations, but to develop intelligence and quickness in using the means at hand for fighting fire. In many neighborhoods home discussion of what to do in case of fire is most important and will amply repay special emphasis on this lesson. City children should, if possible, be taken to see a fire department station. A good additional lesson can be developed by letting the children describe and draw what they have seen, and then dramatize it, making up necessary speeches. In the country, children could find out and talk about the local appliances used.

61. Florence's title was "The Talking Hat," but "The Proud Hat" is better.

62. Correlation with manual training work is desirable. Where no work of this sort is taught, the boys may be interested to undertake the carpentry unaided. Where birdhouses can actually be made and set up near the school, the project should certainly be developed.

63. In business letters the block system has been widely adopted. It is well suited for typewritten letters. It may be noted that when typewritten letters are double spaced, the paragraphs are indented. When single spacing is used, the paragraphs, including the first, are not indented, but are separated by double spacing.

64. For this work a large map of the neighborhood is helpful. The drawing of the plan is of the greatest value in securing definiteness and accuracy, which are of the first importance in explanatory work of this kind.

65. The geography lesson is the place for learning to write the geographical abbreviations. The best usage does not favor the abbreviation of the names of states in addressing envelopes. The time spent in writing the full names is more than repaid by the better appearance of the envelope and the increase in security. But common geographical abbreviations are included in the list on page 3.

66. The Caterpillar story forms the basis of so much other work that we have not included more practice of "It is I." But the impression of the idiom due to the iteration of the words in the story can easily be deepened by a game. Let one pupil go out of the room, while the others are deciding which shall be the Caterpillar. Then the one who went out shall return and be asked "Which

is the Caterpillar? Which is he?" He shall be allowed a certain number or guesses. Each time he guesses wrong, the child whose name he has spoken shall answer, "It is not *I*." And the class shall say together, "It is not *he*," or "It is not *she*."

In some schools *boastful* needs to be explained as *bragging*.

67. The following may lead to the discussion of less common animals: antelope; badger; chimpanzee; dormouse; emu; frog; giraffe, gorilla; hedgehog, hyena, hippopotamus; ibis, iguana; jackal, jaguar; kangaroo; lapwing, leopard; magpie, moose; nighthawk, nilgai; opossum, ostrich, otter; panther, penguin, porcupine; quail; raccoon, reindeer, rhinoceros; sable, seal, sea lion, shark, sloth; tapir, titmouse; unicorn (explain); viper; walrus, whale, whippoorwill; x (none); yak; zebra.

The dictionary pictures will help here. The exercise is good for vocabulary as well as for alphabetical arrangement.

68. The *e* at the end of *stile* and *mile* are intended to indicate merely an indefinite sound which forms a part of the rhythm.

It may be noted that *hent* in the sense of *jump* is Elizabethan slang. In some parts of the country it may be necessary for the teacher to explain that in England footpaths making short cuts through fields are very common, and usually lead not through gates but over stiles.

69. The bojabi (*bo-jäh'-bee*) tree is a fruit tree that grows wild in Africa. It is not like any tree in Europe or America.

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